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Ford Madox Brown

1821-1893

Exhibition organized
by the Walker Art Gallery
Liverpool 1964

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Foreword

THE Arts Council welcomes this opportunity of taking over the exhibition of the work of Ford Madox Brown which initially was organised by the Walker Art Gallery, Liverpool. Appropriately, our two showings are at the City Art Gallery, Manchester (a step away from the artist's murals in the Town Hall) and at the City Art Gallery, Birmingham, a place of pilgrimage for devotees of the P.R.B.

We are most grateful to the Director of the Walker Art Gallery, Mr. Hugh Scrutton, and the Assistant Director, Mr. John Jacob, for all their help and co-operation. In particular, we should like to thank the Keeper of British Art, Miss Mary Bennett, who has selected the works for the exhibition and who has written the introduction and contributed the entries to the catalogue. Many of these, as a result of her devoted researches, incorporate new material and her catalogue provides a much-needed reassessment of Madox Brown's art.

It would, of course, have been impossible for us to arrange the two further showings without the generous co-operation of owners, to whom we offer our most grateful thanks. Several owners have quite understandably not agreed to the continued loan of their works. The following works will not be shown at Manchester: catalogue numbers 7, 9, 10, 20, 23, 28, 29, 31, 32, 39, 41, 83 (numbers 28 and 29 will, however, be included in the Birmingham showing).

GABRIEL WHITE
Director of Art

MANCHESTER, City Art Gallery
5 December 1964–2 January 1965
BIRMINGHAM, City Museum and Art Gallery
9–31 January 1965

Introduction

ALTHOUGH Ford Madox Brown was closely associated with the Pre-Raphaelite Brotherhood, he was never an official member of it. The most important and prolific period of his career undoubtedly dates from the decade after 1848 when he was most intimately associated with Dante Gabriel Rossetti and his circle. His background was, however, very different from that of the Pre-Raphaelites and his experience much broader. Unlike Rossetti, Holman Hunt or Millais, he had a continental upbringing and training; as a mature artist, he had already begun to experiment with new ideas in composition and realism as a result of his European travels, before 1848 when he came into contact with the English circle for the first time.

Born at Calais in 1821, Ford Madox Brown's early years were spent largely abroad with occasional visits to his relatives in England. The groundwork for an excellent draughtsmanship and assured technique was laid in his studies at the Academies at Bruges, Ghent and Antwerp, under two pupils of David, and the important academic master, Gustave, Baron Wappers. This experience was broadened in Paris under the influence of the Rembrandts and Spanish masters he studied at the Louvre, and also to some extent by the works of Delaroche, Delacroix and Géricault. While at Paris in the mid-1840's he was already showing an aptitude for experiment, and moving away from his early dark, academic style to first attempts at natural lighting effects; though his tendency for emphatic gesticulation and crowded detail was evident, and his colour sense had yet to be developed. It was in the journey to Rome in 1845, undertaken primarily for the sake of his wife's failing health, that the most important new influences came into his environment: the Holbeins he saw at the museum at Basle *en route*; the Italian masters at Rome, and above all the recent works there of the German Nazarenes.

He himself wrote of this time, for his 1865 catalogue, 'During my sojourn, Italian art made a deep, and as it proved, lasting impression on me; for I never afterwards returned to the sombre Rembrandtesque style I had formerly worked in'. The influence of this environment became immediately apparent in his designs for *Chaucer*, commenced at Rome, and later in *Wycliffe*, which were carried out in what he called his Early Christian style. Both owe much to the Nazarenes in their balanced and formalized compositions. They both too show a clarity of outline, particularly in the drawings, and a new approach in natural effects of light, which he acknowledged received its impetus from Holbein—whom he even attempted to imitate in a portrait of a Mr. Bamford, unfortunately now lost. The light scheme of colour, akin to fresco, which seem to have been common to both these paintings, is

not now so apparent owing to his repeated habit of retouching his works at subsequent dates, either for later exhibition or for new owners. The idea of using a white ground ('nothing like a good coating of white to get bright sunny colour'), he was already partially putting into practice before he met Rossetti in March 1848, and through him, the chief of the younger circle, Holman Hunt and Millais. Hunt seems to have thought, grudgingly, that the *Chaucer*, which he must have first seen in hand on his visit with Rossetti in September 1848, was far from heralding the ideas of truth to nature based on observation of the early masters propounded by himself and Millais. In his autobiographical account he wrote that it 'failed to represent the unaffected art of past time . . . it stood before me as a recent mark of academic ingenuity which Pre-Raphaelitism in its larger power of enfranchisement was framed to overthrow'.

Whatever the contribution that Madox Brown, as the older and more experienced artist, made to the ideas of the younger group, certainly the outcome of the association for him was a consolidation of his own experiments in light, colour, and realism, and a broadening of outlook towards painting direct from nature out of doors. Landscape itself had from an earlier period formed part of his interests: as a background it appears as a distant panoramic view in some of the Paris Sketches for *King Lear*, the cartoon for *Harold*, and the background of *Wycliffe*, and in 1846 he had begun a straight landscape painting of *Southend*, now lost. In September 1848 he made a round trip to the exhibitions at Liverpool and Birmingham via the Lake District during which he painted his study of *Windermere*, 'on the spot', and in July 1849 he made the studies at Shorn Ridgeway for *Chaucer*. The previous month he had painted from the model out in the sun for this picture and he was using his friends instead of professionals as models. In 1851 he was finishing *Jesus Washing Peter's Feet* on the Pre-Raphaelite wet white ground at the suggestion of Millais (this was also retouched later). The realistic and factual rendering of this picture, exhibited at the Royal Academy in the following year, was ill-received. The reviewer in the *Art Journal* stated, 'this is scarcely to have been expected after the Chaucer picture. Humility was then sufficiently described by a draped impersonation but we have here a nude figure of the Saviour washing the feet of Peter. We care not whether the exhibitor effect pre- or post-Raphaelism, but we contend that coarseness and indignity in painting are always objectionable . . . .' At the same time he exhibited his first major landscape, *The Pretty Baa Lambs*, also much criticized, which shows a curious combination of old and new ideas in its make-up. Painted out of doors as an essay in summer heat it shows the direction of his ideas towards colour and light; in its use of eighteenth-century rather than contemporary dress it remains a costume piece in common with his own earlier historical period and with the current works of the Pre-Raphaelite Brotherhood.

It is with *The Last of England* and *Work*, both started in 1852, that Ford Madox

Brown made his major contribution to the Pre-Raphaelite cause. These are both contemporary subjects; the one sparked off by the emigration movement and the departure of Woolner, one of the original Pre-Raphaelite Brotherhood, for the Australian goldfields; the other a manifestation of his enthusiasm for the writings of Thomas Carlyle. He is still painting history, but this time contemporary history and social comment. His earlier efforts in painting realistically, in painting out of doors, and in portraiture, culminate here in his most truly Pre-Raphaelite works painted with meticulous precision. In *Work*, which occupied him on and off through the next decade, his fund of literary ideas and delight in myriad detail have an overwhelming effect on the composition and it becomes a sort of illustration more effective in the parts than the whole; in *The Last of England* the image of poignant despair is telling in its simplicity. This picture is certainly the artist's masterpiece.

His other important activity of the 1850's was landscape painting. His diary, as published by F. M. Hueffer and W. M. Rossetti, which is the major source of information on his ideas during this period, shows his delight in the countryside around Hampstead and Hendon, which he painted in *An English Autumn Afternoon* and later smaller studies. 'Exquisite day', he wrote in October 1854, 'hedges all gold, rubies, and emeralds, defying all "white grounds" to yield the like.' As John Gere has written, 'These pictures, which combine the lovingly close, but never finicky, attention to detail with the largeness and breadth of the traditional English landscape school, are the most satisfactory application of Pre-Raphaelite "truth to nature" to landscape painting'.

His diary refers not only to the progress of work, but to his daily life and his efforts to make sales and acquire patrons. During the '50's he sold a good deal of his work to the dealer D. T. White, usually for rather poor remuneration; he acquired one erratic patron in Francis McCracken of Belfast, and he sent some pictures to auction with disastrous results. He followed the replica habit of the times, 'finishing' sketches or producing second and third versions of the same composition as deliberate pot-boilers. Some of these show interesting variations from the main picture (see *Work*, and *The Pretty Baa Lambs*), others are rather tired copies on a different scale. There are many references to periods of depression and near-poverty, but in the later '50's his situation began to improve. T. E. Plint, a Leeds merchant, came on to his horizon in 1856 when he commissioned *Work* and afterwards bought *Jesus Washing Peter's Feet* at the Art Treasures exhibition at Manchester, and he was followed by a series of middle class patrons, James Leathart of Newcastle, George Rae of Birkenhead, Charles Craven of Manchester, amongst others, who started acquiring pictures from the by now fairly well-established members of the Pre-Raphaelite circle. While he no longer exhibited at the Royal Academy after the unsympathetic hanging of his pictures, he still sent to the Liverpool Academy and the exhibitions at Birmingham and Manchester in the hopes of provincial sales, and as a result of the

first of these he gained two useful prizes together with attendant publicity, and acquired a new following of artists in the North. Rossetti, who alone of the Pre-Raphaelites proper remained a close friend, was the means of many introductions and successful sales. Madox Brown's diary for 24 August 1856 comments, 'Yesterday Rossetti brought his ardent admirer Morris of Oxford, who bought my little Hayfield [No. 33] for £40. He also brought Browning round, who, it appears, is a great admirer of me. This was kind of Gabby.'

The Pre-Raphaelite Brotherhood as a group was by this time nearing extinction, and William Morris, with Edward Burne-Jones, brought a new sparkle into the Rossetti-Brown *milieu*. Together, a little later, in 1861, they formed the Morris firm of decorators. Madox Brown, as a founder member designed a little furniture and many stained glass cartoons. This large practice in linear, decorative design may have been one cause of the change in his style which during the '60's became more sensuous and mannered. The other cause was the influence of Rossetti himself whose later style and intense colouring is echoed in Madox Brown's pictures. The dividing line between his Pre-Raphaelite period and later aesthetic style is conveniently underlined by the exhibition at his 1865 one man show of his new designs of the early '60's, many for stained glass and book illustration, alongside earlier pictures, particularly *Work*. This picture, completed at last for the Plint estate after ten years in the execution, was the prime reason for the exhibition, the culminating event to this period of the artist's career. Though financially a failure it drew many favourable notices and some new patrons, and the artist entered on a period of success though still stamped as a rebel outside the pale of conventional academicians.

The pictures after this show a return in their subject matter to history and romantic literature and a return too in their coarser style to the flavour of his earlier European academic period; in their emphasis on facial expression and gesticulation they are a more definite indication of the tendency running through the work of Madox Brown's whole career. After a period of prosperity with new patrons and wider social activities the 1870's were not so happy. This time was also tragic in the loss of his only son. The Manchester commission in 1878 for frescoes for the newly built Town Hall came as his last great opportunity. They are carried out in part with all the meticulous care of Madox Brown's earlier years, in part with hurried execution due to the adverse conditions under which he worked for ten years. In a setting of the richest High Victorian Gothic their heroics have a robust gusto but lack the restraining influence of his Pre-Raphaelite period.

MARY BENNETT

Chronology

1821 Born 16 April at Calais, the son of a ship's purser and his wife Caroline, née Madox, and grandson of John Brown, noted Scottish physician.

1833–39 Family moved to Belgium while Ford Madox Brown studied art. Received thorough academic training first at Bruges under Albert Gregorius, then at Ghent under Pieter van Hansel (both pupils of David), and finally under Gustave, Baron Wappers at Antwerp Academy 1837–39. Early portraits and genre subjects.

1839 Parents died at Calais; Madox and sister Elizabeth lived at Antwerp on small inherited income. Commenced large *Execution of Mary Queen of Scots*, which shows dark tonality of early period.

1840 At Paris; studied Rembrandt and Spanish masters at the Louvre, also works of Delaroche, Delacroix, etc.; experimented with outdoor light effects in *Manfred on the Jungfrau*. Began exhibiting at the Royal Academy. Visited England and married cousin Elizabeth Bromley at Paris; daughter Lucy born 1843.

1844–45 Works exhibited in Westminster Hall competition.

1844–46 Lived first in England, sharing studio with Charles Lucy a history painter, then moved to Rome for wife's health. Impressed by works of Holbein at Basle and at Rome studied Italian masters and visited studios of the German Nazarenes, Cornelius and Overbeck. Made first designs for *Chaucer*. Returned to England 1846, wife dying on journey back.

1846–48 New realistic style with natural colour, result of Rome visit, apparent in first works after return: *Chaucer* and *Wycliffe*. Moved about between Kent, Southend, and Cheapside; finally settled in Kensington with studio first in Clipstone Street and later in Newman Street. Commenced keeping a diary in September 1847.

1848 Dante Gabriel Rossetti introduced himself and became a pupil for short time; met William Holman Hunt, John Everett Millais; the Pre-Raphaelite Brotherhood founded September, Madox Brown never a member but in close sympathy; contributed articles and illustrations to their periodical *The Germ*, 1850. Married Emma Hill.

1851–55 *The Pretty Baa Lambs*, painted 1851 in open air. *Jesus Washing Peter's Feet*, 1852, first realist picture. At Hampstead 1852 began *An English Autumn Afternoon*, followed in '50's by series of small landscapes. Contemporary subjects commenced: *The Last of England* and first ideas for *Work*. Ceased after 1853 to exhibit at Royal Academy, after disputes, but continued exhibiting elsewhere including provincial societies. Financially difficult years and very retired life; lived at Stockwell, then Hendon, worked at Hampstead, later moved to 1 Grove Villas, Church End, Finchley about end of 1853; daughter Catherine born, then son Oliver, 1855; took 13 Fortress Terrace, Kentish Town, October 1855.

1856 Liverpool Academy £50 prize awarded for *Jesus Washing Peter's Feet*. Visited Liverpool and met artists. Made first design for wood-engraving. Recommenced *Work* on commission of Thomas Plint of Leeds.

1857 Organized Pre-Raphaelite exhibition at Russell Place.

1858+ Hogarth Club (1858–61) founded by Rossetti, Brown and others; held some semi-private exhibitions. Took class at Working Men's College, 1858–60. Acquired valuable patrons amongst merchant class in James Leathart of Newcastle, and George Rae of Birkenhead; B. G. Windus of Tottenham and John Miller of Liverpool also purchasers. Much retouching and some replicas started at end of '50's.

1861 Founder member of decorating firm of Morris, Marshall, Faulkner and Company; designed furniture, tiles, stained glass, until *c.* 1874.

1862 Moved to 14 Grove Terrace, Kentish Town, in October.

1863 Designs for *Dalziels' Bible Gallery*.

1865 Held exhibition of chief works in London at 191 Piccadilly, 10 March–10 June; led to measure of success. Prosperous period followed with new patrons including W. Craven and Charles Rowley of Manchester, and J. H. Trist of Brighton. Style became more sensuous under influence of later Rossetti works. Moved to 37 Fitzroy Square, which became centre of hospitality.

1871–72 Unsuccessful candidate for the Slade Professorship, Cambridge.

1874 Death of son Oliver. Daughter Lucy married William Michael Rossetti. Lectured on art at Birmingham. This time was the end of artist's only prosperous period.

1876 *Chaucer* purchased from him by Sydney Art Gallery; first work to enter public collection.

1878+ Commission for decorations in Manchester Town Hall, with Frederic Shields; Brown completed whole series in 1893. 1881–87 lived in Manchester; in 1883 living at 33 Cleveland Road, Higher Crumpsall and 1884–86 at 3 Addison Terrace, Daisy Bank, Victoria Park. While in Manchester designed decoration for Art Treasures Exhibition 1887.

1887–93 In London at 1 St. Edmund's Terrace, Regent's Park, working on three last canvases for Manchester Town Hall. Mrs. Madox Brown died in 1890, and the artist on 6 October 1893.

Apart from the general kind assistance of all lenders I should like to thank the following in particular for their help in preparing this catalogue: Allen Staley for kindly sending me particulars of the U.S.A. 1857 catalogue and for his opinion on the landscapes in Nos. 21 and 40; Mrs. Surtees for drawing the landscape No. 14 to my attention; Mr. A. C. Sewter for information of Morris and Company stained glass; Keith Andrews for his opinion on No. 8; John Jacob for many helpful suggestions; and Liverpool Public Libraries for unfailing assistance in many enquiries.

M.G.B.

ABBREVIATIONS

Exhibitions:

Russell Place, 1857	Pre-Raphaelite Exhibition, Russell Place, Fitzroy Square, June 1857.
U.S.A., 1857	*American Exhibition of British Art*, New York and Philadelphia.
Piccadilly, 1865	*Mr. Ford Madox Brown's Exhibition*, 191 Piccadilly, 10 March–10 June.
Grafton Galleries, 1897	*Works of Ford Madox Brown.*
Whitechapel, 1905	*British Art Fifty Years Ago.*
Leicester Galleries, 1909	*Collected Works of Ford Madox Brown.*
Manchester, 1911	*Ford Madox Brown and the Pre-Raphaelites*
Tate Gallery, 1911–12	*English Pre-Raphaelite Painters.*
Tate Gallery, 1913	*Pre-Raphaelite Painters from Collections in Lancashire.*
Tate Gallery, 1923	*Paintings and Drawings of the 1860's Period.*
Birmingham, 1947	*The Pre-Raphaelite Brotherhood.*
Whitechapel, 1948	*The Pre-Raphaelites.*
Tate Gallery, 1948	*Pre-Raphaelite Brotherhood.*
Port Sunlight, 1948	*The Pre-Raphaelites—their Friends and Followers*, Lady Lever Art Gallery.

References:

Hueffer	Ford M. Hueffer, *Ford Madox Brown, A Record of his Life and Work*, 1896.
P.R.D. & L.	W. M. Rossetti, *Pre-Raphaelite Diaries and Letters*, 1900.
Hunt	W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 2 Vols., 1905.
Ironside and Gere	R. Ironside and J. Gere, *Pre-Raphaelite Painters*, 1948.

Catalogue

The Catalogue is arranged chronologically, except where related pictures are grouped together, under the following headings: Oil Paintings, Stained Glass, and Drawings and Prints. All measurements are in inches, height before width.

OIL PAINTINGS

1 Study of a Pony

Oil on board, 12×15 in.

SIGNED: *F. MADOX BROWN*

Painted at Ghent, 1836.

COLL: H. Virtue-Tebbs, sold Christie's 10 March 1900 (40), bt. Glenn; Anon. sale Christie's 11 November 1960 (55), bt. O'Conor.

EXH: Piccadilly, 1865 (41).

REF: Hueffer, p. 432 (list); *P.R.D. & L.*, p. 201.

Lent by Mrs. Roderic O'Conor.

2 Mr. Pendleton

Oil on panel, 6¼×5 in.

SIGNED AND INSCRIBED: *F.M. BROWN / à son ami*

The sitter, Frederick Henry Snow Pendleton (1818–88), was a friend of the artist in Ghent who taught him to play the violin. He was later a clergyman in the Channel Islands, Monte Video, and Italy. He returned to England for a period in 1876. A label on the back of the picture reads, 'Portrait of an English Musician. Painted by the undersigned at Ghent in 1837 at the age of 16. Ford Madox Brown London, 1876.'

COLL: Given to the sitter, 1839; A. L. Swynnerton; purchased from Shepherd Brothers by Manchester City Art Gallery, 1913.

REF: Hueffer, pp. 15, 18, 23.

Lent by the City Art Gallery, Manchester.

3 The Execution of Mary Queen of Scots

Oil on panel, 30¼×26¾ in.

SIGNED: *FMB* (monogram).

Sketch for a very large picture, the artist's first attempt at a monumental historical work, begun at Antwerp in 1840 and finished at Paris in 1841. It shows the sombre colour, and dramatic effects of his early style, the result of his Belgian training. The large picture (repr. Hueffer, op. p. 26) was highly finished in technique and was retouched in 1889 when it was sold to Henry Boddington with other early works. It was later at his house Pownall Hall, Wilmslow, but has since been lost. A study of his first wife for the fainting woman on the left was at one time in family possession, and an oil study for the Dean is in the Tate Gallery (18⅛×15½ in.).

COLL: J. R. Holliday, who bequeathed it to the Whitworth Art Gallery, 1927.

EXH: Arts Council, 1955, *British Subject and Narrative Pictures, 1800–1848* (3).

REF: Hueffer, pp. 23, 26, 51, 432.

Lent by the Whitworth Art Gallery, University of Manchester.

4 Manfred on the Jungfrau (*Plate 1*)

Oil on canvas, 55⅛×45⅛ in.

SIGNED: *Ford Madox Brown*

The subject is from Byron's *Manfred*, Act I, scene 3. This is one of a group of early works dating from the artist's continental period as a student in Belgium and Paris, it was designed in 1840 and painted in Paris in 1841. In his 1865 catalogue the artist states that it was largely retouched *circa* 1861 so that 'the original scheme of colour is obliterated, little more than the dramatic sentiment and effect of black and white remaining. Such as it is, it was a first, though not very recognizable, attempt at outdoor effect of light. . . .'

COLL: Given to D. T. White, 1863, with others in exchange for *Chaucer*; presented by F. W. Jackson to Manchester, 1949.

EXH: Piccadilly, 1865 (42); Leicester Galleries 1909 (11); Mansfield, 1949.

REF: Hueffer, pp. 28–29, 432 (list); John Woodward, *A Picture History of British Painting*, 1962, repr. p. 135.

Lent by the City Art Gallery, Manchester.

5 The Prisoner of Chillon

Oil on canvas, 20½×25 in.

The subject is from Byron's poem. It was painted in 1843 and apparently retouched in 1889. In 1856 the artist returned to the subject for his design for a wood-engraving (see Nos. 77 and 78).

COLL: H. Boddington by 1897 and according to Hueffer, bt. from the artist, 1889, but perhaps from artist's Executor's sale 29 May 1894 (152 or 160); Harold Rathbone, who presented it to Manchester, 1911.

EXH: Grafton Galleries, 1897 (77); Manchester, 1911 (50); Mansfield, 1949.

REF: Hueffer, pp. 30, 433 (list).

Lent by the City Art Gallery, Manchester.

6 The Body of Harold brought before William the Conqueror

Oil on canvas, 41½×48½ in.

SIGNED AND DATED: *F. MADOX BROWN 1844–61*

In 1844 Madox Brown contributed three cartoons to the Westminster Hall competition for frescoes for the Houses of Parliament. These were *Adam and Eve*, *The Spirit of Justice*, and the present subject. They received no attention except from Benjamin Robert Haydon who admired the fragment of fresco exhibited with *The Spirit of Justice* (Diary for 3 July 1845). The cartoon for Harold was the most complicated in composition and full of the incident already becoming apparent in the artist's work. No. 6 was exhibited with it as a sketch for the colour. It was largely repainted in 1861 on the commission of T. E. Plint, and re-named *Wilhelmus Conquistator*.

The cartoon (repr. Hueffer, op. p. 23) is in the South London Art Gallery (*c.* 156×100 in.), where are also some studies for it; a squared-up study (17×19½ in.) is in a private collection, and a design in oil appeared in the artist's Executor's sale in 1894.

COLL: Sold to James Leathart, *c.* 1861 (£150); his sale Christie's 19 June 1897 (23) bt. Shepherd; M. J. Hampson Thornton, from whom purchased by Manchester, 1907.

EXH: Westminster Hall, 1844 (8); Polytechnic, 1845; Liverpool Academy, 1862 (163) as *Wilhelmus Conquistator*; Royal Scottish Academy, 1863 (712); Piccadilly, 1865 (28); Goupil Galleries, 1896, *Leathart Collection* (71); Grafton Galleries, 1897 (61); Manchester, 1911 (68).

REF: Hueffer, pp. 32–34, 172, 433 (list).

Lent by the City Art Gallery, Manchester.

7 Ford Madox Brown

Oil on board, 8¾×5¾ in.

Painted *circa* 1844 at twenty-four years of age. The artist also used himself as a model in *The Last of England* (No. 29), 1852–55. A later self-portrait of 1877 (repr. Hueffer, op. p. 1), is now in the Fogg Museum, Harvard. A drawing is No. 62 below.

COLL: Given by the artist to William and Lucy Rossetti, and thence by descent.

EXH: Grafton Galleries, 1897 (22); Manchester, 1920, *D. G. Rossetti and F. M. Brown Family Portraits* (41).

REF: Helen Angeli, *D. G. Rossetti, his friends and enemies*, repr. op. p. 42.

Lent by Mrs. Helen Madox Angeli.

8 Family Group

Oil on canvas, 46½×32 in.

SIGNED AND DATED: *F.M. BROWN / 1844*

A letter in the Manchester collection from Mrs. Robson, a former owner, identifies the sitters as the Bromley family of Meopham, cousins of Ford Madox Brown. In the summer of 1844 Madox Brown and his first wife Elizabeth Bromley returned to England from Paris to see if her health would stand the climate. They stayed for a time with the Bromleys at Meopham in Kent. This picture may well represent the Bromley family though it does not appear to be one of those recorded by Hueffer. Germanic influence is very noticeable. The composition and panoramic landscape is, however, common to Madox Brown's work of the period and the male heads suggest the artist of *Work*. It should also be compared with No. 9.

COLL: Mrs. D'Oliers, who inherited it from her sister-in-law; bequeathed to her daughter Mrs. M. Robson and three others; purchased from Mrs. Robson by G. Beaston Blair, 1920, and bequeathed to Manchester, 1941.

EXH: Whitechapel, *British Art 1830–1850*, 1920 (9).

REF: Hueffer, p. 37; Connoisseur Period Guide, *Early Victorian Period, 1830–1860*, 1958, pl. 79.

Lent by the City Art Gallery, Manchester.

9, 10 Mrs. Madox Brown and Lucy Madox Brown (a pair)

Oil on canvas, oval, each 11½×8½ in.

Elizabeth Madox Brown, née Bromley, the artist's first wife, and their daughter Lucy (see No. 17), painted in Rome in 1845–46 shortly before Mrs. Madox Brown's death.

COLL: William Rossetti and Lucy Rossetti, and thence by descent.

REF: Hueffer, p. 434 (list).

Lent by Mrs. Imogen Rossetti Dennis.

11 Chaucer at the Court of Edward III (*Plate 2*)

Oil on canvas, arched top, 146½×116½ in.

SIGNED: *F. Madox Brown*

This was the artist's first major work, carried out on the grand scale. He evolved the idea of illustrating 'The Origin of our Native Tongue' in the summer of 1845 when he read Mackintosh's *History of England*, and 'saw a vision of Chaucer reading his poems to knights and ladies fair, to king and court, amid air and sunshine'. He enlarged upon his ideas while at Rome in the same year probably with some idea of emulating Italian art and the glorification of Italian poets and more particularly after coming under the influence of works by the Nazarene painters there. While at Rome he made his first designs in the form of a triptych, with a central compartment showing Chaucer and wings with groups of the poets (see Nos. 12, 50 and 51). He also had the idea of introducing the prose writers. On his return to England he 'found that the illustrious in poetry were not all among the dead', and determined to call it the *Seeds and Fruits of English Poetry*.

This picture was recommenced in London in 1847, the wings were finally abandoned and the centre compartment finished in 1851 when it was exhibited at the Royal Academy under the title 'Geoffrey Chaucer reading the "Legend of Custance" to Edward III and his court at the palace of Sheen, on the anniversary of the Black Prince's forty-fifth birthday . . .'. The careful detail and realistic treatment of sunlight, earlier foreshadowed in *Manfred*, drew comparison with the still unpopular Pre-Raphaelites. Its lack of depth was commented upon in the *Art Journal*; later retouchings have altered its original tonal form. The artist wrote, for its exhibition in 1865, 'This picture is the first in which I endeavoured to carry out the notion of treating the light and shade absolutely as it exists at any one moment instead of approximately or in generalized style. Sunlight, not too bright, such as it is pleasant to sit in out-of-doors, is here depicted.'

It was retouched in 1855 'to improve the solidity and truth of colour' (diary for 19 February 1855), before being sent to Paris. In 1858 at Liverpool it was the second picture by the artist to gain the £50 prize. It was again retouched in 1876 before the sale to Sydney for £500, being the first picture by the artist to enter a public collection.

Many preparatory drawings made for the composition and figures are now at Birmingham (see Nos. 50–53), where there is also a watercolour for the upper part of the final composition. An oil sketch for the head of Chaucer was made from D. G. Rossetti (repr. Hueffer, p. 74), and one for the Black Prince from Maitland. W. H. Deverell sat for the page, Emma Madox Brown for the Princess, W. M. Rossetti for the troubadour and John Marshall for the jester. Landscape studies made at Shorn Ridgway, Kent, were used for the background (see No. 14). A smaller replica of the picture, dating from 1856–67 and sold to Frederick Leyland, is now in the Tate Gallery (48½×39 in.).

COLL: Sold to Robert Dickinson, and by him to D. T. White (dealer), 1855 for £50; got back from White by the artist, 1863, in exchange for others, and sold to Sydney Art Gallery, 1876.

EXH: Royal Academy, 1851 (380); Paris Universal Exhibition, 1855; Liverpool Academy, 1858 (140); Piccadilly, 1865 (1); Australia, 1962, *Pre-Raphaelite Art* (3) (Repr. in Catalogue).

REF: *Art Journal*, 1851, p. 157; Hueffer, pp. 15, 42, 71 ff, 240, 434 (list); *P.R.D. & L.*, pp. 62 ff, 107 ff, 164 ff, 199; F. G. Stephens, *Dante Gabriel Rossetti* (Portfolio Monographs), 1894, p. 25 (letter of F. M. B. for 21 November 1882); Hunt, Vol. 1, p. 124; Sydney Art Gallery *Bulletin*, October 1962, repr. pp. 120, 122.

Lent by the Art Gallery of New South Wales, Sydney.

12 The Seeds and Fruits of English Poetry

Oil on canvas, 34×46 in.

SIGNED, DATED, AND INSCRIBED: [*F*]

MADOX BROWN DEBt IN ROMA. 1845 / COLORAVIT IN HAMPSTEAD. 1853.

Original sketch for *Chaucer* showing the first idea for the composition in triptych form. The figures in the side compartments represent Milton, Spencer, Shakespeare, Byron, Pope, Burns; the heads in the medallions above, Goldsmith and Thompson. Further names appear on the cartouches held by the *putti* below, Campbell and Moore, Shelley and Keats, Chatterton and Kirke White, Coleridge and Wordsworth. Minor differences appear in the arrangement of the figures of the central compartment from that in the large picture, and it shows slight variations from drawings of the same date, Nos. 50 and 51 below.

A second oil sketch, commenced in water-colour, probably similar to this, was sold by the artist to Mark Anthony, 1851, and later appeared in the T. E. Plint sale 7 March 1862, lot 59.

COLL: Given by the artist to John Marshall, 1853; Mrs. John Marshall in 1911; presented by Mrs. W. F. R. Weldon to the Ashmolean Museum, 1920.

EXH: Liverpool Academy, 1853 (662); Piccadilly, 1865 (45); Grafton Galleries, 1897 (9); Whitechapel, 1905 (196); Manchester, 1911 (52).

REF: Hueffer, p. 434 (list); *P.R.D.&L.*, pp. 65, 103, 108, 112; Hunt, Vol. 1, repr. p. 123.

Lent by the Visitors of the Ashmolean Museum, Oxford.

13 Study for the Courtier in a Yellow Hood

Oil on mill board, 23½ × 18 in.

Study for the figure seated at the bottom right in *Chaucer*, which replaces the jester in the sketches. In his diary for 2 November 1847 the artist mentions cutting out the cape and hood from the yellow brocade he had bought the day previously, and he refers to what is presumably this study on 7 May 1848.

On 8 June 1849 he started painting it on to the large canvas, 'Began painting on the centre compartment of the picture. Painted at the yellow hood in the foreground; painted-in the head of it . . .; lemon, chrome, cadmium, and yellow lake, with copal; vehicle, copal and drying oil (five hours). . . .'

The two other studies in No. 13, also in yellow, are for the shoulder of a figure seated at centre left and for the cloak of the Princess seated with the Black Prince.

COLL: H. Rathbone, sold Christie's 26 April 1909 (103) bt. Carfax; Sir Michael Sadler, who presented it to Manchester, in memory of Lady Sadler, through the N.A.C.F., 1931.

EXH: Leicester Galleries, 1909 (44); Manchester, 1911 (58); Leeds, 1962, *Commemorative Exhibition of Paintings and Sculpture from the Collection of Sir Michael Sadler* (4).

REF: *P.R.D. & L.*, pp. 73, 93, 103.

Lent by the City Art Gallery, Manchester.

14 The Medway seen from Shorn Ridgway

Oil on board, 8 × 12 in.

Inscribed on the back with the title and signed and dated: *F.M.B. 49–73*

This is undoubtedly the *View from Shorn Ridgway*, Kent, which was painted on the spot in 1849 for the background of *Chaucer*, and finished in 1851 when it was given to Thomas Seddon. The landscape appears in reverse and with various small differences in the *Chaucer*. The inscription on the back suggests that it may have been retouched in 1873. Brown also mentions in his diary other studies for the landscape, which remain untraced.

COLL: The picture given to Thomas Seddon, 1851; and C. A. Howell, 1892; Thomas Ayres and thence by descent.

EXH: Liverpool Academy, 1852 (538); Russell Place, 1857 (13).

REF: Hueffer, pp. 57, 436 (list); *P.R.D. & L.*, pp. 104, 107, 109.

Lent by Miss S. Crawshay.

15 Wycliffe reading his Translation of the Bible to John of Gaunt, in the Presence of Chaucer and Gower. (The First Translation of the Bible into English)

Oil on canvas, 47 × 60½ in.

SIGNED: *F. MADOX BROWN*

Begun in November 1847 and finished April 1848. It was painted concurrently with the *Chaucer* and the subject evidently arose out of the first ideas for that picture. It shows in its static symmetrical composition the change in the artist's style, after his visit to Rome. A lighter tonality is evident in its execution and in his diary for 17 March 1848 Madox Brown mentions using white as part of his underpainting, 'nothing like a good coating of white

to get bright sunny colour'. His 'peculiar mode of execution' was commented on in a favourable review in the *Athenæum* (quoted by Hueffer), where it was considered obviously designed with a view to its execution in fresco. It was retouched in 1859 and 1861.

The head of Wycliffe was finally painted from 'Old Coulton' (see No. 54); the sleeping child seems to be taken from Lucy Madox Brown; the artist consulted Pugin's works for his ideas for furniture. The tower of Sompting Church, Sussex, appears in the right background. Many studies for the figures are at Birmingham (see Nos. 54–59). An oil sketch of 1847–51, at present untraced, belonged to both Francis McCracken and B. G. Windus.

COLL: Sold to Francis McCracken, 1852 (£63); passed to White (dealer), who sold it to B. G. Windus, 1855; his sale Christie's 26 March 1859 (38) bt. Gambert; T. E. Plint; John Heugh in 1865; Wilkinson of Manchester before 1883, and Mrs. Wilkinson in 1904; purchased by Bradford, 1909.

EXH: Free Exhibition, 1848; Liverpool Academy, 1848 (353); Birmingham Society of Artists, 1849 (311); Dublin, 1851; Piccadilly, 1865 (4); Oldham, 1883 (176); Grafton Galleries, 1897 (42); Bradford, 1904; Rome, 1911; Sheffield, 1952.

REF: Hueffer, pp. 49, 84, 160, 435 (list), repr. op. p. 49; *P.R.D. & L.*, pp. 63, 76–92, 108–9, 112, 114, 167.

Lent by the City Art Gallery and Museums, Bradford.

16 Two Studies of a Little Girl's Head

Oil on linen, 14×18 in.

SIGNED AND DATED: *F. Madox Brown 1847*

A study made at Southend on a table napkin in 1847 and retouched in 1854.

COLL: Sold 1854. Pocock sale Foster's 18 March 1857, bt. White; W. Holman Hunt in 1865; Mrs. W. Holman Hunt, sold (Red X sale) Christie's 25 April 1915 (1426) bt. Jackson; G. Beatson Blair, who bequeathed it to Manchester, 1941.

EXH: Winter Exhibition, 1854 (sold for 9 gns.); Piccadilly, 1865 (2).

REF: Hueffer, p. 151; *P.R.D. & L.* pp. 114, 126, 149, 168, 171.

Lent by the City Art Gallery, Manchester.

17 Lucy Madox Brown *(Plate 10)*

Oil on cardboard, 6¼ in. diameter.

Lucy Madox Brown, born at Paris in 1843, daughter of the artist by his first wife Elizabeth Bromley. She became a proficient painter. She married William Michael Rossetti in 1874 and died in 1894.

This portrait probably dates from about 1848. The artist mentions in his diary painting her in January 1848 and again around August 1849. Other portraits and studies of her as a child are still in family possession.

COLL: W. M. Rossetti, and thence by descent.

EXH: Probably Manchester 1920 (39).

REF: *P.R.D. & L.*, pp. 81, 104.

Lent by Mrs. Roderic O'Conor.

18 Windermere

Oil on canvas, 6⅞×18½ in.

SIGNED, DATED AND INSCRIBED: *F. MADOX BROWN, WINDERMERE, 1855*

A view looking south from the head of the lake. Painted on the spot when the artist visited the Lake District in the autumn of 1848, and intended as a study for a picture. In his diary for 25 September he wrote, 'began painting a view of Windermere: worked six days at about four hours a day, last day in the rain under an umbrella'. He continued it on his return to London and made a duplicate of it which he altered in 1853 and sold to White, the dealer, at the same time making a lithograph (see No. 73). In 1854 No. 18 was cut down and the cattle and sky added, and completed on 20 July 1855.

The duplicate belonged to B. G. Windus of Tottenham and was formerly in the G. E. Street collection. A copy of the lithograph which the artist coloured and gave to John Marshall is probably No. 74 below. A further replica similar to No. 74 is at the William Morris Gallery, Walthamstow.

COLL: Given to J. P. Seddon in exchange for *Lear and Cordelia*; Mrs. Seddon; H. Virtue-Tebbs, sold Christie's 10 March 1900 (38) bt. Rae; acquired from George Rae by Lord Leverhulme for Port Sunlight, 1917.

EXH: Manchester Royal Institution, 1855 (470); Russell Place, 1857 (9); Liverpool Academy, 1857 (165); Birmingham, 1947 (8); Port Sunlight, 1948 (10).

REF: Hueffer, pp. 97, 435 (list); *P.R.D. & L.*, pp. 95–97, 114–15, 169, 188.

Lent by the Trustees of the Lady Lever Art Gallery, Port Sunlight.

19 The Young Mother

Oil on board, 8×5⅞ in.

The models were apparently a Mrs. Ashley and her child, who sat to the artist for a sketch on 13 October 1848 (see No. 60). An oil sketch and a picture were painted in 1848–49 and seem to have been called variously by the artist, *Mother and Child*, *The Young Mother* and *The Infant's Repast*. *The Young Mother* (10×9 in.) was exhibited at the British Institution in 1851; the sketch called by then *The Infant's Repast* was sold at exhibition at Bristol in 1852 to an Edward Stanley; and what was probably the finished picture was lent to Madox Brown's 1865 exhibition by Mrs. Gibbons. Hueffer gives the owner for this last as Lowes Dickinson. The history of the present picture is unknown.

COLL.: Wightwick Manor, Wolverhampton.

REF: Hueffer, pp. 84, 435 (list); *P.R.D. & L.*, pp. 96–101, 104, 112.

Lent by the National Trust, Wightwick Manor, Wolverhampton.

20 Lear and Cordelia

Oil on canvas, arched top, 28×39 in.

SIGNED: *F. Madox Brown*

Illustrating King Lear Act IV, scene 7, Cordelia's tent in the French Camp and the moment of her soliloquy,

> 'Had you not been their father, these white flakes
> Had challenged pity on them . . .'

Writing for the 1865 exhibition catalogue the artist said that he considered it one of his chief works of his 'present or *English* Style'. He justified his choice of sixth-century costume as in harmony with the mental characteristics of Shakespeare's work.

The design and a sketch were begun in November 1848, and the picture finished in time for the private view of the Free Exhibition 24 March 1849. It received two months further work in both 1853 and 1854 before its sale at auction. The head of Lear was taken from Coulton, the jester's head from D. G. Rossetti. The head of Cordelia is akin to the pencil study of Emma Madox Brown, No. 61 below, although Madox Brown does not specifically mention her in his diary.

The oil sketch of 1848 was given to Charles Lucy, the artist. A pencil drawing taken from and very close to the picture, and originally intended for an etching, was finally finished in January 1856 and passed through White's hands to B. G. Windus; this is now in the Fogg Art Museum, Harvard (7⅛×9¾ in.). A small duplicate in oil was painted from this in December 1855–January 1856 and also passed through White to B. G. Windus. It may be the picture later belonging to T. Brocklebank (7×9½ in.), and sold at Christie's 8 July 1938. A tracing touched with colour, of 1856 and given to Major Gillum, now belongs to Dr. Batchelor (7¾×10 in.). A study for the hands of Cordelia is at Birmingham.

COLL: Sold at auction at Phillips, July 1854, bt. John Seddon (15 gns.), and got back by the artist in exchange for *St. Ives* and *Windermere*; sold to Thomas Plint, 1858 and by him to James Leathart; Leathart in 1865, and his sale Christie's 19 July 1897 (24), bt. Beausire; George Rae; purchased from his executors by the Tate Gallery, 1916.

EXH: Free Exhibition, 1849; Liverpool Academy, 1849 (243); Dublin, 1850; North London School of Design, 1850; Antwerp, 1853; Manchester Royal Institution, 1853 (482); Russell Place, 1857 (12); U.S.A. 1857 (19); Royal Scottish Academy, 1860 (83); Piccadilly, 1865 (7); Wrexham, 1876 (536); Guildhall, 1894 (108); Goupil Galleries, 1896, *Leathart Collection* (62); Grafton Galleries, 1897 (20); Glasgow, 1901 (294).

REF: Hueffer, pp. 55–56, 60, 97, 114, 169, 436 (list); *P.R.D. & L.*, pp. 98–104, 113, 114, 198, 201.

Lent by the Tate Gallery.

21 The Pretty Baa Lambs (Summer Heat) (*Plate 5*)

Oil on panel, 24×30 in.

SIGNED AND DATED: *F. MADOX BROWN 1851–59*

The artist's first important landscape. It was begun in the open air at Stockwell in 1851 and exhibited the following year when it was poorly received as a work of enigmatic meaning. The artist wrote of it in his diary (about 1854), 'The *Baa Lamb* picture was painted almost entirely in sunlight which twice gave me a fever while painting. I used to take the lay figure out every

morning, and bring it in if it rained. . . . My painting room being on a level with the garden. Emma sat for the lady, and Kate for the child. The lambs and sheep used to be brought every morning from Clapham Common in a truck: one of them ate up all the flowers one morning in the garden, and they used to behave very ill. The background was painted on the Common. The medium I used was Roberson's undrying copal (flake white)'.

In his 1865 catalogue he commented on the picture's reception when first exhibited, 'at a time when discussion was very rife on certain ideas and principles of art, very much in harmony with my own, but more sedulously promulgated by friends of mine. Hung in a false light, and viewed through the medium of extraneous ideas, the painting was, I think, much misunderstood. I was told that it was impossible to make out what *meaning* I had in the picture. At the present moment, few people I trust will seek for any meaning beyond the obvious one, that is—a lady, a baby, two lambs, a servant girl, and some grass. . . . This picture was painted in the sunlight; the only intention being to render that effect as well as my powers in a first attempt of this kind would allow.'

It was retouched in 1854 for the Glasgow exhibition, and again in 1859 before its sale to Leathart. In its original form, according to Holman Hunt, it had a very low horizon with 'a few cottages, small and distinct, on the fringe of the grazing land' of Clapham Common. This can be seen in the small replica painted in 1852 (No. 22). The additional landscape background added later, is in a more delicate technique than the foreground. Allen Staley has suggested that this additional background with its view of an estuary may well be connected with a view of Southend, now lost, begun in 1846 and retouched on the site in 1858, near in date to the retouching of this picture. It was described in the 1865 catalogue as showing 'the Nore lightship and the Isle of Sheppy in the distance'.

A study for the figure is No. 63 below.

COLL: Sold to James Leathart, July 1859 (£126), and his in 1896; H. Yates Thompson; Mrs. E. M. Yates Thompson, sold Christie's 27 June 1956 (81) bt. Colnaghi; Birmingham City Art Gallery.

EXH: Royal Academy, 1852 (1291); Newcastle, 1852; Glasgow, 1854–55 (241); Liverpool Academy, 1859 (39); Piccadilly 1865 (11); Goupil Galleries, 1896, *Leathart Collection* (20); Royal Academy, 1951, *First Hundred Years* (278); Walker Art Gallery, 1960, *150th Anniversary of the Liverpool Academy* (71).

REF: Hueffer, pp. 84–85, 162–3, 436 (list); *P.R.D. & L.*, pp. 108–14; Hunt, Vol. II, p. 96; Ironside and Gere, p. 23, repr. pl. 12; Birmingham, *Catalogue of Paintings*, 1960, p. 16.

Lent by the City Museum and Art Gallery, Birmingham.

22 The Pretty Baa Lambs

Oil on panel, $7\frac{3}{4} \times 10$ in.

SIGNED AND DATED: *F. Madox Brown 52*

A copy of No. 21 painted in 1852 before any retouchings were made to that picture. It shows the original form of the landscape background.

COLL: Sold to White, 1854 (£5); B. G. Windus, sold Christie's 19 July 1862 (26) bt. Agnew; W. Connall, sold Christie's 14 March 1908 (33) bt. Carfax; purchased by Ashmolean Museum, 1909.

EXH: Sketch Exhibition, 1853; Leicester Galleries, 1909 (16); Royal Academy, 1934, *British Art* (541) repr.; Paris, 1938 (8); Birmingham, 1947 (3); Manchester, 1948 (1); Arts Council, 1962, *Victorian Painting* (3).

REF: Hueffer, p. 437 (list); *P.R.D. & L.*, pp. 111, 114.

Lent by the Visitors of the Ashmolean Museum, Oxford.

23 Jesus Washing Peter's Feet

Oil on canvas, $46 \times 52\frac{1}{4}$ in.

SIGNED AND DATED: *F.Madox Brown 1852–/56*

The subject is from St. John xiii. 45. Painted in time for the Royal Academy of 1852. In his diary referring to 1852 the artist wrote, 'Twelve days before sending in the *Christ* picture I had given it up in despair, none of the heads being yet done! I afterwards took up the *Christ* again at the instigation of Millais, and painted the heads of Peter, Christ, and John (this one the only one laid in), also all the other figures of apostles, in ten days, and sent it in. This picture was painted in four months, the flesh painted in *wet white* at Millais's lying instigation; Roberson's medium, which I think dangerous like Millais's advice.'

In August 1854 (at the time he wrote the above entry), he was reconsidering the picture and preparing to clothe the figure of Christ

which at that time was naked, in order to suit public taste rather than his own, and in December he prepared the picture for repainting. The repainting was apparently not commenced until 30 July 1856 in preparation for the Liverpool Academy exhibition. Between that date and 1 September, after cutting out the legs of Christ to preserve them and inserting new canvas, he clothed the figure and retouched Peter's cloak. At Liverpool the picture gained the fifty-pound prize in preference to the artist's *Last of England*, also sent. The picture was again retouched in March 1857 and the head of Christ altered for the Manchester exhibition, from which it was sold to T. E. Plint, who had some further small changes made in 1858, apparently to the sleeve of Christ. According to Hueffer the picture was again retouched in 1872 and 1892.

Between November 1857 and January 1858 Madox Brown made a watercolour copy, which shows slight variations in Christ's drapery from No. 23. This was sold to James Leathart in 1859 and is now in the Tate Gallery ($15\frac{1}{2}\times17\frac{5}{8}$ in.). A further watercolour version was commissioned by Charles Rowley in 1876 and is now at Manchester ($18\frac{1}{2}\times21$ in.). This shows Christ naked to the waist. An early study is No. 64 below.

According to Hueffer the original sitters were F. G. Stephens for the head of Christ (a drawing of him is in the Tate Gallery), and the heads of the apostles from left to right were (2) W. M. Rossetti, (3) William Holman Hunt, (5) Holman Hunt's father, (6) C. B. Caley, (7) D. G. Rossetti, and (9) Christina Rossetti (or according to William Rossetti), W. H. Deverell.

No. 23 was purchased in 1893 by a body of subscribers (headed by F. G. Stephens, Frederic Shields and others) for presentation to the proposed National Gallery of British Art, instead of a replica of *Wycliffe on Trial* which they had commissioned for the same purpose but which remained unfinished at the artist's death.

COLL: Sold to T. E. Plint, 1857 (200 gns.); his sale Christie's 8 March 1862 (318), bt. Smith; James Wyllie in 1865; Anon. sale Christie's 8 July 1893 (79), bt. Round; presented by subscribers to the National Gallery, 1893–94; transferred to the Tate Gallery, 1949.

EXH: Royal Academy, 1852 (463;) Liverpool Academy, 1856 (88) as *Christ Washing Peter's Feet*; Manchester, 1857 (109); Piccadilly, 1865 (12); Manchester, 1911 (77); Huddersfield, 1946 (283); Birmingham, 1947 (4); Tate, 1948 (2); Port Sunlight, 1948 (9); Manchester, 1957, *Art Treasures Centenary* (207).

REF: Hueffer, pp. 80–82, 85, 130–4, 146, 151, 156, 160–3, 306–7, 437 (list); W. M. Rossetti, *Ruskin: Rossetti: Pre-Raphaelitism*, 1899, p. 194, and *P.R.D. & L.*, pp. 110, 115–16, 150–1; Hunt, Vol. 1, p. 306, 318–19; Martin Davies, National Gallery Catalogue, *British School*, 1946, pp. 18–20.

Lent by the Tate Gallery.

24 Waiting

Oil on board, 12×8 in.

SIGNED AND DATED: *F. Madox Brown / 52*

There are two pictures of this subject. A study was begun at Stockwell in 1851 and a picture completed from it, using the model Miss Ryan, and exhibited at the Royal Academy in 1852. This last is the present work.

During 1855 the sketch was reworked for the Paris exhibition, using Emma Madox Brown as model, and renamed *An English Fireside of 1854–5*. The artist sold this to John Miller in 1856, and in 1909 it belonged to H. Boddington (repr. *Art Journal*, 1909, p. 251).

COLL: Sold to White, *c.* 1854 (£20); probably B. G. Windus sale Christie's 14–17 February 1868 (308) bt. Agnew; William Graham; Lady Jeckyll, and thence by descent.

EXH: Royal Academy, 1852 (557); Manchester Royal Institution, 1853 (130); Tate Gallery, 1923 (87); Vienna, 1927; Brussels, 1929 (12).

REF: Hueffer, pp. 98, 138, 437 (list); *P.R.D. & L.*, pp. 110–14, 152, 155, 165, 168, 170–1; Hunt, Vol. I, repr. p. 279.

Lent by Barbara, Lady Freyberg, G.B.E.

25 Work *(Plate 4)*

Oil on canvas, arched top: $54\frac{1}{2}\times77\frac{1}{8}$ in.

SIGNED AND DATED: *F. MADOX BROWN 1852 –/ 65*

INSCRIBED ON FRAME (left): *Neither did we eat any man's bread for naught, but wrought with labour & travail night and day.*

(centre): *I must work while it is day for night cometh when no man can work.*

(right): *Seest thou a man diligent in his business? He shall stand before Kings.*

Symbolizing work in all its forms and indicating the marked influence of Carlyle's teachings on

Plate 1 Manfred on the Jungfrau (4) *City Art Gallery, Manchester*

Plate 2 Chaucer at the Court of Edward III (11) *Sydney Art Gallery*

Plate 3 The Last of England (29) *City Museum and Art Gallery, Birmingham*

Plate 4 Work (25) *City Art Gallery, Manchester*

Plate 5 The Pretty Baa Lambs (21) *City Museum and Art Gallery, Birmingham*

Plate 6 An English Autumn Afternoon (28)
City Museum and Art Gallery, Birmingham

Plate 7 Walton-on-the-Naze (36)
City Museum and Art Gallery, Birmingham

Plate 8 Emma Madox Brown (61)
City Museum and Art Gallery, Birmingham

Plate 10 Lucy Madox Brown (17)
Mrs. Roderic O'Conor

Plate 9 Ford Madox Brown (62)
Rt. Hon. Sir Frank Soskice

Plate 11 The English Boy (37)
City Art Gallery, Manchester

Plate 12 Stages of Cruelty (54) *City Art Gallery, Manchester*

the artist. The view is on the west side and halfway up Heath Street, Hampstead.

It was begun at Hampstead in 1852, when studies were made (see Nos. 26 and 70), and the background was painted on the spot from a truck during July and August. It was then put on one side until commissioned by T. E. Plint in November 1856. In a letter of 24 November 1856, quoted by Hueffer, he wrote to the artist, '. . . Could you introduce *both* Carlyle and *Kingsley*, and change one of the four *fashionable* young ladies into a *quiet, earnest, holy*-looking one, with a book or two and *tracts*? I want *this* put in, for I am much interested in *this* work myself, and know those who are . . .'. Thomas Carlyle and the Rev. R. D. Maurice in fact sat for the brainworkers (see No. 65), the younger of the rich young ladies at the left is a portrait of the artist's wife (see No. 68), the gentleman on horseback is a portrait of R. B. Martineau, the artist. The picture was completed in August, 1863, and seems to have been retouched in 1865 and 1868. The artist wrote at great length on its meaning in his 1865 catalogue (quoted in full by Hueffer), of which the following are some extracts:

'This picture . . . was begun in 1852 at Hampstead. The background, which represents the main street of that suburb not far from the heath, was painted on the spot.

'At that time extensive excavations, connected with the supply of water, were going on in the neighbourhood, and seeing and studying daily as I did the British excavator, or *navvy*, as he designated himself, in the full swing of his activity (with his manly and picturesque costume, and with the rich glow of colour, which exercise under a hot sun will impart), it appeared to me that he was at least as worthy of the powers of an English painter, as the fisherman of the Adriatic, the peasant of the Campagna, or the Neapolitan *lazzarone*. Gradually this idea developed itself into that of "Work" as it now exists, with the British excavator for a central group, as the outward and visible sign of *Work*. Here are presented the young navvy in the pride of manly health and beauty; the strong fully developed navvy who does his work and loves his beer; the selfish old batchelor navvy, stout of limb, and perhaps a trifle tough in those regions where compassion is said to reside; the navvy of strong animal nature. . . . Then Paddy with his larry and his pipe in his mouth . . .

'Next in value of significance to these, is the ragged wretch who has never been *taught* to *work*; with his restless gleaming eyes, he doubts and despairs for every one. In the very opposite scale from the man who can't work, at the further corner of the picture, are two men who appear to have nothing to do. These are the brainworkers, who, seeming to be idle, work, and are the cause of well-ordained work and happiness in others . . . Perhaps one of these may already, before he or others know it, have moulded a nation to his pattern, converted a hitherto combative face to obstinate passivity. . . . The other, in friendly communion with the philosopher, ... is intended for a kindred but very dissimilar spirit. . . . Next to these, on the shaded bank, are different characters out of work . . .

'. . . Behind the Pariah, who has never learned to work, appears a group of a very different class, who, from an opposite cause, have perhaps not been sufficiently used to work either. These are the *rich*, who have no need to work . . . The pastry-cook's tray the symbol of superfluity accompanies these . . . Past the pastrycook's tray come two married ladies. The elder and more serious of the two devotes her energies to tract distributing, and has just flung one entitled, "The Hodman's Haven, or drink for thirsty souls", to the somewhat unpromising specimen of navvy humanity descending the ladder: he scorns it, but with good nature . . . In front of her is the lady whose only business in life as yet is to dress and look beautiful for our benefit . . . I would beg to call your attention to my group of small, exceedingly ragged, dirty children in the foreground of my picture . . . That they are motherless, the baby's black ribbons and their extreme dilapidation indicate . . . The couple on horseback in the middle distance, consists of a gentleman, still young, and his daughter (the rich and the poor both marry early, only those of moderate means procrastinate). This gentleman is evidently very rich, probably in the army, with a seat in Parliament, and fifteen thousand a-year . . . could he only be got to hear what the two sages in the corner have to say, I have no doubt he would be easily won over. But the road is blocked, and the daughter says, we must go back, papa, round the other way.

'The man with the beer-tray, calling beer ho! so lustily, is a specimen of town pluck and energy contrasted with country thews and sinews . . . As a child he was probably starved, stunted with gin, and suffered to get run over. But energy has brought him through to be a prosperous beer-man, and "very much

respected" . . . On the wall are posters and bills; one of the "Boy's Home, 41, Euston Road" . . . one of "the Working Men's College, Great Ormond Street," or if you object to these, then a police bill offering £50 reward in a matter of highway robbery . . .

'I have only to observe in conclusion, that the effect of hot July sunlight attempted in this picture, has been introduced, because it seems peculiarly fitted to display *work* in all its severity, and not from any predilection for this kind of light over any other . . .'.

Studies are Nos. 65–70 below, and No. 27 is a replica.

COLL: Commenced 1852; commissioned by Thomas Plint, November 1856, finished 1862 and bt. by Plint's executors, 1865; his executor's sale Christie's 17 June 1865 (118), bt. in; J. C. Knight in 1868; purchased from a Mr. Plint by Manchester Corporation, 1885.

EXH: Piccadilly, 1865 (100); Leeds, 1868 (1483) as *Group of Workers and Idlers, near Hampstead Heath*; Manchester, 1887 (47); Birmingham, 1887; Guildhall, 1890 (110); Grafton Galleries, 1897 (54); Glasgow, 1901 (226); London, *Franco-British*, 1908 (103); Manchester, 1911 (66); Tate, 1913 (27); Walker Art Gallery, Liverpool, 1922 (46); Wembley, 1925 (W5); Brussels, 1929 (14); Royal Academy, 1934, *British Art* (549) repr.; Tate Gallery, 1948 (5); Manchester, 1948 (3); Arts Council, Wales, 1955, *Some Pre-Raphaelite Paintings and Drawings* (4) British Council, U.S.A., 1956–57; British Council, Moscow and Leningrad, 1960 (80).

REF: Hueffer, pp. 82, 90–91, 112, 141, 148, 150–54, 189–97, 370, 415, 438 (list), repr. op. p. 189; *P.R.D. & L.*, p. 111; Ironside and Gere, p. 23, pls. 7–10.

Lent by the City Art Gallery, Manchester.

26 Heath Street, Hampstead

Oil on canvas, 9×12 in.

A study for the background of *Work*, painted on the spot in 1852 and retouched during December 1855.

COLL: Given by the artist to Thomas Woolner, 1855/56; Mrs. A. S. Woolner in 1897; purchased from the Leicester Galleries by Manchester, 1924.

EXH: Piccadilly, 1865 (50); Grafton Galleries, 1897 (69), *The Butcher Boy*; Hampstead, 1928, *Hampstead Artists* (11); Hampstead, 1945–46, *Hampstead Artists Past and Present*; Manchester, 1948 (4); Huntingdon Hartford Gallery of Modern Art, New York, 1964, *Pre-Raphaelites.*

REF: Hueffer, pp. 82, 438 (list); *P.R.D. & L.*, pp. 111, 200.

Lent by the City Art Gallery, Manchester.

27 Work

Oil on canvas, arched top, 26½×38⅝ in.

SIGNED AND DATED: *F. MADOX BROWN 1863*

INSCRIBED ON FRAME (left): *Neither did we eat any man's bread for naught, but wrought with labour & travail night & day*
(right): *Seest thou a man diligent in his business? He shall stand before Kings.* Proverbs xxii. 29.

A replica of No. 25, commissioned by James Leathart in November 1859 and painted 1860–63 concurrently with the large picture. It shows Mrs. Leathart for Emma on left.

It was introduced into the background of the portrait of its owner painted in 1863 (No. 39).

COLL: Commissioned by James Leathart (£315), and his in 1895; Harry Quilter, sold Christie's 7 April 1906 (22), bt. Whitworth Wallis for J. R. Holliday, who bequeathed it to Birmingham, 1927.

EXH: Perhaps Liverpool Academy, 1866 (544); Leicester Galleries, 1909 (18); Tate Gallery, 1911–12 (27); Bradford, 1925 (56); Birmingham, 1927 (11); Whitechapel, 1948 (7); Port Sunlight, 1948 (11); Agnew's, 1957 (54); R.A. 1962–63, *Primitives to Picasso* (198).

REF: Hueffer, pp. 163, 438 (list); Birmingham, *Catalogue of Paintings*, 1960, p. 19.

Lent by the City Museum and Art Gallery, Birmingham.

28 An English Autumn Afternoon (*Plate 6*)

Oil on canvas, oval, 28½×53 in.

SIGNED: *F. Madox Brown*

View from the artist's lodgings at Hampstead, started in October 1852, continued in the autumn of the following year and finished early in 1854. In the July of that year it was 'sold at Phillips Auction for nine guineas to Dickinson, the frame having cost four'. In January and February 1855 it was retouched for the British Institution exhibition where it was seen by Ruskin who, according to the artist, commented on it unfavourably at their first

meeting, 'What made you take such a very ugly subject? It was a pity, for there was some *nice* painting in it.' To which Brown retorted, 'Because it lay out of a back window'.

The artist later described the picture in his 1865 catalogue as '. . . a literal transcript of the scenery round London, as looked at from Hampstead. The smoke of London is seen rising half way above the fantastic shaped, small distant cumuli, which accompany particularly fine weather. The upper portion of the sky would be blue as seen reflected in the youth's hat; the grey mist of autumn only rising a certain height. The time is 3 p.m., when late in October the shadows already lie long, and the sun's rays (coming from behind us in this work) are preternaturally glowing, as in rivalry of the foliage. . . '.

COLL: Sold at auction 1854, bt. R. Dickinson, who sold it to Charles Seddon; bt. back by the artist and sold to George Rae, 1861; acquired from his estate by Birmingham, 1916.

EXH: B.I., 1855 (79); Russell Place, 1857 (8); Liverpool Academy, 1857 (69); *International*, 1862 (533); Piccadilly, 1865 (13); Grafton Galleries, 1897 (59); R.A., 1934, *British Art*, (548); Birmingham, 1947 (7); Whitechapel, 1948 (15); Agnew's, 1957 (54).

REF: Hueffer, pp. 83, 180, 438 (list); W. M. Rossetti, *Ruskin; Rossetti; Pre-Raphaelitism*, 1899, p. 39; *P.R.D. & L.*, pp. 111–14, 164; *Ironside and Gere*, p. 25 and fig. 2; Birmingham, *Catalogue of Paintings*, 1960, p. 17 (repr.).

Lent by the City Art Gallery and Museum, Birmingham.

29 The Last of England (*Plate 3*)

Oil on panel, oval, 32½×29½ in.

SIGNED AND DATED: *F. MADOX BROWN 1855*

INSCRIBED ON THE FRAME: *An.Dom.1852. The Last of England*

The subject was suggested by the departure of Thomas Woolner as an emigrant to Australia in 1852. The artist wrote of it in 1865, 'It treats of the great emigration movement, which attained its culminating point in 1852. The educated are bound to their country by closer ties than the illiterate, whose chief consideration is food and physical comfort. I have therefore, in order to present the parting scene in its fullest tragic development, singled out a couple from the middle classes, high enough, through education and refinement, to appreciate all they are giving up, and yet dignified enough in means to have to put up with the discomforts and humiliations incident to a vessel "All one class". . . .

'The husband is shielding his wife from the sea spray with an umbrella. Next to them, in the background, an honest family of the greengrocer kind. . . . Still further back, a reprobate shakes his fist with curses at the land of his birth. . . . The cabbages slung round the stern of the vessel indicate, to a practised eye, a lengthy voyage; but for this their introduction would be objectless. . . .'

The models were the artist and his wife Emma and their child. A coloured sketch and a drawing (see No. 71) were begun in October 1852 and the picture itself started shortly afterwards. It was painted on a zinc white ground which gave trouble, and finally completed in September 1855. It was retouched in 1859. The many entries in the artist's diary substantiate his statement in the 1865 catalogue that 'To insure the peculiar look of *light all round* which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was being painted, on cold days'. He added, 'Absolutely without regard to the art of any period or country, I have tried to render this scene as it would appear. The minuteness of detail which would be visible under such conditions of broad daylight I have thought necessary to imitate as bringing the pathos of the subject more home to the beholder.'

A small replica in oil, dated 1860, painted for Major Gillum, is in the Fitzwilliam Museum (18¾×17¼ in.). A replica in watercolour painted in 1864–66 for George Rae, and for which Catherine Madox Brown did some preliminary work (according to W. M. Rossetti), is in the Tate Gallery (13 in. diam.). Each show slight variations. Studies are Nos. 71 and 72 below.

COLL: Sold to White, Sept. 1855 (£157), and by him to B. G. Windus; Windus sale Christie's, 26 March 1859 (45) bt. Gambert; T. E. Plint, sold Christie's 7 March 1862 (329) bt. Pilgrim; John Crossley, in 1862; C. J. Pooley; purchased by Birmingham, 1891.

EXH: Liverpool Academy, 1856 (110); Russell Place, 1857 (7); Royal Scottish Academy, 1860 (62); *International*, 1862 (516); Piccadilly, 1865 (14); Manchester, 1911 (64); Tate Gallery, 1911–12 (18); Brussels, 1929 (13); Royal Academy, 1934, *British Art* (557); Amsterdam,

1936 (10); Paris, 1937; Birmingham, 1947 (6); Tate Gallery, 1948 (3); Manchester, 1948 (2); New York, 1956, *Masters of British Painting 1800–1950*; St. Louis and San Francisco, *idem*, 1957.

REF: Hueffer, pp. 91, 100–1, 160, 169, 438 (list), repr. op. p. 100; *P.R.D. & L.*, pp. 112–13, 125, 129, 170–96; W. M. Rossetti, *Rossetti Papers*, 1903, p. 199; Ironside and Gere, p. 24, pl. 15; Birmingham, *Catalogue of Paintings*, 1960, p. 18.

Lent by the City Museum and Art Gallery, Birmingham.

30 The Parting of Cordelia and her Sisters

Oil on panel, $7\frac{1}{4} \times 10\frac{1}{16}$ in.

SIGNED AND DATED: *F. Madox Brown / 54*

The artist first designed subjects illustrating *King Lear* in 1844 in Paris, when he made a series of sixteen robust if somewhat crude outline drawings (see No. 49). From these he later developed two paintings: the present work, and *Cordelia's Portion* of 1865 (see No. 41).

This sketch was painted in 1854. It was based on an etching, published in *The Germ*, in 1850, taken from the drawing noted above but having slight differences in the composition of the background. The two figures in the right background were added in the oil sketch. It was intended to be carried out on a larger scale but this was never undertaken. It was retouched in 1873 when the artist having reacquired it, sold it to a Mr. Bright.

COLL: Sold to White, 1854 (£10); B. G. Windus, sold Christie's 19 July 1862 (?43) bt. in, and 14–17 February 1868 (300) bt. Tooth; the artist, who sold it to Edward Bright, 1873 (£65); William Wilkinson, his in 1897; Anon. sale Christie's 11 November 1960 (109) bt. Maas; Charles Handley-Read.

EXH: Liverpool Academy, 1856 (306); Russell Place, 1857 (18); Piccadilly, 1865 (17); Grafton Galleries, 1897 (25); Maas Gallery, London, 1961, *Pre-Raphaelites and Contemporaries* (128).

REF: Hueffer, pp. 98, 437 (list); *P.R.D. & L.*, pp. 113–14.

Lent by Charles Handley-Read, Esq.

31 Study on the Brent at Hendon

Oil on millboard, oval, $8\frac{1}{4} \times 10\frac{1}{2}$ in.

SIGNED, DATED AND INSCRIBED: *F. MADOX BROWN. Hendon '54*

Commenced on 2 September 1854. In his diary for the previous day the artist had written, 'Out by a quarter to eight to examine the river Brent at Hendon; a mere brooklet, running in most dainty sinuosity under over-shadowing oaks and all manner of leafiness. Many beauties, and hard to choose amongst, for I had determined to make a little picture of it. However, Nature, that at first sight appears so lovely, is on consideration almost always incomplete; moreover there is no painting intertangled foliage without loosing half its beauties. If imitated exactly, it can only be done as seen from one eye, and quite flat and confused therefore. . . .' The picture was continued in showery weather and by 21 September he wrote, 'Begins to look bravely, and beautiful colour; but still requires all my energy and attention to master the difficulties attending a style of work I have not been bred to'.

The figure reading under a tree was taken from Emma Madox Brown.

COLL: Sold to White, 27 June 1855 (£10); B. G. Windus in 1865, sold Christie's 14–17 February 1868 (272), as *Meditation*, bt. Rowbottom; V. Squarey before 1896, sold Christie's 5 February 1912 (82a), as *The Reverie*, bt. Jackson; F. Hindley Smith, who presented it to the Tate Gallery, 1920.

EXH: Winter Exhibition, 1854–55; Liverpool Academy, 1856 (308); Russell Place, 1857 (10); Piccadilly, 1865 (18); Whitechapel, 1905 (464); Manchester, 1911 (56), *Meditation*; Tate Gallery, 1913 (57).

REF: Hueffer, pp. 101, 439 (list); *P.R.D. & L.*, pp. 124–32, 149, 163, 185.

Lent by the Tate Gallery.

32 Carrying Corn

Oil on canvas, $7\frac{3}{4} \times 10\frac{3}{8}$ in.

SIGNED, DATED and INSCRIBED: *F. Madox Brown Finchley/54*

Painted concurrently with *The Brent at Hendon* during the autumn of 1854. In his diary for the beginning of September the artist wrote, 'About three out to a field, to begin the outline of a small landscape. Found it of surpassing loveliness. Cornshocks in long perspective form, hayricks, and steeple seen between them—foreground of turnips—blue sky and afternoon sun. By the time I had drawn in the outline they had carted half my wheat: by today all I had drawn in was gone.' It was continued at intervals until the middle of October,

when he was complaining of the difficulty of painting the small trees in the distance and the turnips in the foreground which changed from day to day. It was touched on in the studio in December and again in April 1855.

COLL: Sold to White, 27 June 1855 (£12); B. G. Windus, sold Christie's 19 July 1862(37) bt. in, and 14–17 February 1868 (299) bt. Tebbs; H. Virtue Tebbs, sold Christie's 10 March 1900 (39) bt. Radley; Anon. sale Christie's 20 April 1934 (46), bt. Martin; purchased by the Tate Gallery, 1934.

EXH: Russell Place, 1857 (11); Piccadilly, 1865 (16); Grafton Galleries, 1897 (26); Paris, 1938.

REF: Hueffer, p. 439 (list); *P.R.D. & L.*, pp. 125, 130, 132-42, 149, 175, 185; Ironside and Gere, p. 24, pl. 17.

Lent by the Tate Gallery.

33 The Hayfield

Oil on panel, 9×12½ in.

SIGNED, DATED AND INSCRIBED: *F. MADOX BROWN, HENDON 1855*

The artist wrote in his diary for 27 August 1855, 'Saw in twilight what appeared a very lovely bit of scenery, with the full moon behind it just risen; determined to paint it.' Later in his 1865 catalogue he described it further, 'The stacking of the second crop of hay had been delayed by rain, which had heightened the green of the remaining grass, together with the brown of the hay. The consequence was an effect of unusual beauty of colour, making the hay, by contrast with the green grass, positively red or pink, under the glow of twilight here presented.'

The landscape was begun on 28 August 1855, continued during October in trying weather, and retouched in January 1856 when the easel and trappings in the left foreground were repainted. A sketch for the haycart was made at Cumberland Market. He sold it in the following August to his new acquaintance, William Morris.

COLL: Bt. by William Morris, 24 August 1856, (£40); Major Gillum by 1865, and thence by descent.

EXH: Manchester, 1857 (319); Liverpool Academy 1858 (295); Hogarth Club; Royal Scottish Academy, 1860 (798); Piccadilly, 1865 (19); Birmingham, 1947 (5); Whitechapel, 1948 (3).

REF: Hueffer, pp. 101, 114, 133, 439 (list); *P.R.D. & L.*, pp. 188, 193, 197–8, 200–1; John Woodward, *A Picture History of British Painting*, 1962, repr. p. 131.

Lent by John Gillum, Esq.

34 Stages of Cruelty *(Plate 12)*

Oil on canvas, 28¼×23 in.

SIGNED AND DATED: *FMB (monogram) 56/–90*

Commenced in 1856 and in hand in 1860, it was left unfinished for lack of a purchaser. It was recommenced in 1887 and completed in 1890 for Henry Boddington. The lovers were modelled on the artist and his elder daughter Lucy. The child chastising the dog with a spray of love-lies-bleeding, was posed by the younger daughter Cathy in 1857 (No. 79) with the head completed from that of her own daughter.

A watercolour study of 1856–90 is in the Tate Gallery (5⅜×4¼ in), and a watercolour replica, dated 1890, is in the Ashmolean Museum (14×12 in.).

COLL: Sold to H. Boddington, 1891, and purchased from him by Manchester, 1911.

EXH: Liverpool, *Autumn Exhibition*, 1891 (912); Birmingham, 1891 (146); Leicester Galleries, 1909 (28); Manchester, 1911 (87); Tate Gallery, 1913 (20); Port Sunlight, 1948 (26).

REF: Hueffer, pp. 107, 129, 154, 385, 439 (list); Repr. Manchester City Art Gallery Picture Book, *Pre-Raphaelite Painters*, 1952, pl. 5.

Lent by the City Art Gallery, Manchester.

35 William Michael Rossetti

Oil on panel, 6¾×6½ in.

SIGNED, DATED AND INSCRIBED: *to FMR 1856 FMB* (initials in monogram)

Painted from 8 to 12 o'clock at night on 8 November 1856, and finished in March 1857.

W. M. Rossetti (1829–1919), man of letters, art critic, and an official in the Inland Revenue, was the brother of Dante Gabriel Rossetti and Christina Rossetti and a founder member of the Pre-Raphaelite Brotherhood in 1848. He first met Ford Madox Brown in 1848 with his brother. He married Lucy Madox Brown, the daughter of the artist by his first wife, in 1874; Mrs. Angeli, the last owner of this portrait is their daughter.

His publications included sections of Ford Madox Brown's diary for 1847–56, then in his possession, which appeared partly in *Ruskin: Rossetti: Pre-Raphaelitism*, 1899, and more fully in *Pre-Raphaelite Diaries and Letters*, 1900, extensively quoted in this catalogue.

COLL: Mrs. Rossetti; Mrs. Helen Angeli; on loan to Wightwick Manor and bought from her by the National Trust, 1948.

EXH: Russell Place, 1857 (17); Liverpool Academy, 1857 (86); Piccadilly, 1865 (21); Grafton Galleries, 1897 (19); Agnew's, 1961, *Victorian Paintings, 1837–1887* (52).

REF: Hueffer, pp. 53–54, 140, 149, 459 (list); John Woodward, *A Picture Book of British Painting*, 1962, pl. 135.

Lent by the National Trust, Wightwick Manor, Wolverhampton.

36 Walton-on-the-Naze (*Plate 7*)

Oil on canvas, 12½×16½ in.

SIGNED AND DATED: *F. Madox Brown 1860*

According to Hueffer, begun in the autumn of 1859, and finished in 1860. In the 1865 catalogue the artist wrote of its subject, 'A small watering place on the east coast of Essex lately of some repute. The scenery of this part of the coast is full of freshness and interest. Cliffs and ridges of clay, intercepting salt marshes, give it a certain Dutch-English character. . . . The lady and little girl, by their let-down hair, have been bathing—the gentleman descants learnedly on the beauty of the scene.'

Drawings for it are Nos. 80 and 81 below.

COLL: Sold to Major Gillum, 1860 and his in 1865; acquired by Birmingham, 1915.

EXH: Liverpool Academy, 1860 (260); Royal Scottish Academy, 1863 (670); Piccadilly, 1865 (27); Birmingham, 1947 (10); Whitechapel, 1948 (6); Manchester, 1948 (6); Agnew, 1957 (52).

REF: Hueffer, pp. 160, 197, 438 (list); Ironside & Gere, pp. 24–25, pl. 16; Birmingham, *Catalogue of Paintings*, 1960, p. 19.

Lent by the City Museum and Art Gallery, Birmingham.

37 The English Boy (*Plate 11*)

Oil on canvas, 15×12¾ in.

SIGNED AND DATED: *F.MADOX BROWN/ 60*

A portrait of Oliver Madox Brown (1855–74) at the age of five, eldest son of the artist by his second wife Emma. He was a highly precocious and promising youth. His first water-colour painting of any importance was done at the age of ten and he started exhibiting from about 1869. His first story, *The Black Swan* was published in 1873 in a revised form under the title of *Gabriel Denver*. This was followed by a further romance, *Dwale Bluth*, left unfinished at his death, in November 1874, and finally published in 1876.

This portrait was painted together with its companion *The Irish Girl* (No. 38), for Thomas Plint of Leeds.

COLL: T. E. Plint, sold Christie's 8 March 1862 (259) bt?; reacquired by the artist from Charles Rowley, by exchange, 1876; artist's executor's sale 29 May 1894 (103); (?)Charles Rowley; C. P. Scott, who bequeathed it to Manchester, 1932.

EXH: Liverpool Academy, 1860 (728); Royal Scottish Academy, 1861 (698); Grafton Galleries, 1897 (47); Manchester, 1911 (95); Tate Gallery, 1913 (3).

REF: John H. Ingram, *Oliver Madox Brown*, 1883, passim, repr. op. p. 5; Hueffer, pp. 168, 309, 439 (list); Manchester City Art Gallery, *Picture Book of Pre-Raphaelite Paintings*, 1952, No. 6.

Lent by the City Art Gallery, Manchester.

38 The Irish Girl

Oil, 10½×10 in.

Painted in 1860 for Thomas Plint as a companion to *The English Boy* (No. 37).

COLL: T. E. Plint, sold Christie's 8 March 1862 (205); George Rae (1863), and thence by descent.

EXH: Liverpool Academy, 1860 (241); Royal Scottish Academy, 1863 (757); Walker Art Gallery, 1886, *Autumn Exhibition* (852); Grafton Galleries, 1897 (44); Whitechapel, 1905 (363).

REF: Hueffer, pp. 168, 439 (list).

Lent by Mrs. Lois Rae.

39 James Leathart

Oil on canvas, 15½×11 in.

A Newcastle industrialist; his lead works at St. Anthony-on-Tyne are seen in the background. He started forming a collection of

paintings, largely by artists of the Pre-Raphaelite circle, in the late 1850's probably with the encouragement of William Bell Scott who then lived at Newcastle, and he became a personal friend of some of the artists. In 1859 he bought his first picture from Ford Madox Brown, the *Pretty Baa Lambs* (No. 21), and in the November commissioned a smaller version of *Work* (No. 27), which appears in the background of his own portrait by the artist. He also acquired other pictures by him (including No. 6). His collection was finally dispersed in the early 1890's about the time of his death but some few paintings, including family portraits by Rossetti, Brown, and Hughes, remain in the possession of his descendants.

In a letter to him of 5 October 1863, Madox Brown refers to his forthcoming visit to Newcastle to paint this portrait. Shortly after his return to London the artist wrote of not yet finishing it, 'but it nears completion—Rossetti called over Thursday eve and saw it, he thinks it very like, but proposed to cover up part of the landscape with a flower pot on the window ledge. I have compromised by painting some rose leaves growing outside. This helps to balance the light and shade in the composition.

'Will you be coming up to Town soon? If so there is one whisker I wish to touch from nature—the head and hands I think will do.

'Shall I therefore keep it till you come or send it when finished?'

COLL: James Leathart, and thence by descent.

EXH: Piccadilly, 1865 (30).

REF: MSS letters from Brown to Leathart (Coll.: Mrs. T. H. Leathart); Hueffer, pp. 162–3, 197, 440 (list); M. Bennett, *The Burlington Magazine*, CV, No. 728, November 1963, p. 490.

Lent by Mrs. T. H. Leathart.

40 The Coat of Many Colours

Oil on canvas, 42½×40⅝ in.

SIGNED AND DATED: *F. MADOX BROWN/ 66*

Also called *Jacob and Joseph's Coat*. The picture illustrates *Genesis* xxxvii, 23. It was commissioned by George Rae in 1864 and begun in the autumn of that year. It was closely based on a design of November 1863 for an engraving for *Dalziels' Bible Gallery* (for which a pen and ink drawing is now in the British Museum, and a slight sketch is No. 87 below). The landscape background was taken from a watercolour made by Thomas Seddon in Palestine in the 1850's, the *Well at Enrogel*, now at Preston.

In a letter to Rae, quoted by Hueffer, the artist wrote explaining his delay in completing it '. . . One reason why I do not get on quite so fast as I reckoned is that I find in a work of this size the elaborate small drawing I made is of next to no use except as a previous study. I mean that, though it has been of advantage to the work in helping to avoid errors, it is of no use to copy from. The flesh has all to be painted from nature, and the draperies and accessories all to be placed again. The necklace for Levi I had to *manufacture* before I could paint it . . . During the last fortnight I have had to fall back on the domestic *pot-boiler* from the dire necessity of keeping the establishment supplied in victuals, but in a day or two I shall be again in a condition to give my undivided attention to the picture.'

It was completed on 9 April 1866. Variations from the engraving are very slight; the child crouched at the left is draped and more foliage appears in the background. A small watercolour version was made for Frederick Leyland in 1866–67 and is now in the Tate Gallery (12×12 in.) and a replica in oil was finished in 1871 (20⅛×20 in., New York Art Market). A further study for the subject appeared in the sale of the artist's effects in May 1894.

COLL: Commissioned by George Rae; Hutton of Manchester before 1887; Anon. sale Capes, Dunn & Co., 13 May 1890 (82) bt. Agnew; William Coltart, and presented to the Walker Art Gallery by his widow, 1904.

EXH: Gambert, 1866; Leeds, 1868 (1349); Manchester, 1887 (270); Birmingham, 1891 (165); Grafton Galleries, 1897 (63); Royal Academy, Winter, 1901 (106); Port Sunlight, 1948 (14).

REF: Hueffer, pp. 199, 206–8, 221, 232, 234, 247, 440 (list); landscape identified by A. Staley.

Lent by the Walker Art Gallery, Liverpool.

41 Cordelia's Portion

Oil on canvas, 22×30⅛ in.

Illustrating *King Lear* Act 1, scene i, at the moment when the King of France takes the disinherited Cordelia for his wife. This subject originally formed part of the series of outline designs for *King Lear* which the artist made in Paris in 1844 (see No. 49), and the composition

is based on elements of two of those now at the Whitworth Art Gallery. It was planned as a picture in 1863 and commissioned by Craven of Manchester in 1865. A watercolour was started in November 1865 for Craven and a monochrome cartoon in chalk was made for it. The watercolour (29×42 in.), dated '66–72, is now in the Lady Lever Art Gallery, Port Sunlight. The cartoon, of the same size and dated '69 is at Manchester. In 1867 an oil replica was begun and taken up and finished in 1875. This passed from the Albert Wood collection to Southampton Art Gallery. Apart from these three which are listed by Hueffer, there was also a further replica which appeared in the sale of the artist's effects in May 1894 (repr. in catalogue), and the present picture, which is unrecorded. This picture appears to be a study rather than a finished work.

COLL: T. H. Riches, who bequeathed it to the Fitzwilliam Museum, 1935.

EXH: Nottingham University Art Gallery 1961, *Shakespeare in Art* (71).

REF: Hueffer, pp. 37, 197, 207, 214, 232, 441.

Lent by the Fitzwilliam Museum, University of Cambridge.

42 Cromwell on his Farm: St. Ives, 1635

Oil on canvas, arched top, 55½×41½ in.

SIGNED AND DATED: *F.M.B. 74* (initials in monogram)

On the frame appear the following inscriptions: 'Lord, how long wilt thou hide thyself—for ever? And shall thy wrath burn like fire.' (Psalm lxxxix 45.)
'Living neither in any considerable height nor yet in obscurity, I did endeavour to discharge the duty of an honest man.'

Commissioned in 1872 and executed 1873–74 from the earlier study of 1853–56 (No. 75). A cartoon in watercolour and chalk of this version and of about the same size, dated 1884, is in the National Gallery of Victoria, Melbourne.

COLL: Commissioned by William Brockbank; Brockbank sale Christie's 27 February 1897 (73), bt. Garnett, purchased from Fine Art Society by Sir W. H. Lever, 1899; Lady Lever Art Gallery.

EXH: Manchester, 1887 (63); Grafton Galleries, 1897 (62); Whitechapel, 1901 (226); Manchester, 1911 (51); Port Sunlight, 1948 (21).

REF: Hueffer, pp. 281–2, 290–2 (repr.), 442 (list).

Lent by the Trustees of the Lady Lever Art Gallery, Port Sunlight.

43 May Memories

Oil on canvas, 16×12½ in.

SIGNED AND DATED: *F.M.B.* (monogram) *69–84*

The sitter was the artist's second wife Emma. It was begun at Fitzroy Square in 1869 and completed at Manchester in May 1884.

COLL: (?) Artist's executor's sale 29–31 May 1894 (129); Mrs. Catherine Hueffer, and thence by descent.

EXH: Walker Art Gallery 1891, *Autumn Exhibition* (908); Grafton Galleries, 1897 (39).

REF: Hueffer, pp. 255, 366, 442 (list).

Lent by the Rt. Hon. Sir Frank Soskice, P.C., M.P.

MANCHESTER TOWN HALL WALL-PAINTINGS

Nos. 44–46

The commission for the decoration of the Great Hall in Manchester Town Hall (1868–77, architect Alfred Waterhouse) was entrusted in 1878 jointly to Frederic Shields (1833–1911) and, largely through his influence, to Ford Madox Brown. With Shield's connivance it was finally given entirely to Madox Brown, and was the last important work of his career. The project was for twelve wall-paintings illustrating events in the history of Manchester, and the subjects finally decided upon are listed below:

The Romans building a Fort of Mancenion, A.D. 80 (signed and dated 1880)

The Baptism of Edwin, A.D. 627 (signed and dated 1879).

The Expulsion of the Danes from Manchester, *circa* A.D. 910 (signed and dated 1881).

The Establishment of the Flemish Weavers in Manchester, A.D. 1363 (signed and dated 1882).

The Trial of Wycliffe, A.D. 1377 (signed and dated 1886).

The Proclamation regulating Weights and Measures, A.D. 1556 (signed and dated 1884).

Crabtree Watching the Transit of Venus, A.D. 1639 (signed and dated 1883).

Chetham's Life Dream, *circa* A.D. 1640 (canvas, signed and dated 1886).

Bradshaw's Defence of Manchester, A.D. 1642 (canvas, signed and dated 1893).

John Kay, Inventor of the Fly Shuttle, A.D. 1753 (canvas, signed and dated 1890).

The Opening of the Bridgewater Canal, A.D. 1761 (canvas, signed and dated 1892).
Dalton Collecting Marsh-Fire Gas (signed and dated 1887).

The first eight to be painted were carried out in the Gambier Parry process of wallpainting, between 1879 and 1887 while the artist lived largely in Manchester; the last four were painted on canvas between 1886 and 1893, the last three in London. Detailed descriptions prepared by the artist are quoted by Hueffer.

For the majority the artist made cartoons or smaller-scale studies in oil as well as some small studies or replicas, not all of which are now traced. Apart from the subjects given in detail below, two small oil panels (10½×22 in.) for *Weights and Measures* and *Crabtree* (dated 1881–88), are at Manchester; an oil painting for *Wycliffe* (21×45 in., dated 1885) is at Glasgow, and a full-scale replica of the same subject (58×125 in.), unfinished at the artist's death, is at Birmingham. This was originally commissioned for presentation to the National Gallery. Pencil studies for *John Kay*, the *Bridgewater Canal* and various themes related to the whole project, are in the Tate Gallery.

44 The Baptism of Edwin, A.D. 627

Oil on panel, 7×15½ in.

SIGNED AND DATED: *FMB* (monogram) *79*

Edwin, King of Northumbria and Deira, of which Manchester formed part, baptized at York, his capital, A.D. 627.

The second subject in the series but the first executed. According to Hueffer the full-scale cartoon was begun in July 1878 and finished in March 1879. The present picture, a sketch for the colours, was begun in January 1879 and completed in September. The wallpainting was carried out between April and September 1879.

The cartoon was retouched in 1891 when coloured chalks were added, and is now in the National Gallery of Victoria, Melbourne (57×126 in.); studies for Edwin's Queen and the waiting women are recorded.

COLL: Charles Rowley, from the artist; Anon. sale Capes, Dunn, 13 May 1890 (80); Henry Boddington; W. H. Wood by 1909, and purchased from his widow by Gordon and Emily Bottomley and bequeathed to Carlisle, 1949.

EXH: Grafton Galleries, 1897 (30) Whitechapel, 1901 (302); Leicester Galleries, 1909 (10); Manchester, 1911 (92).

REF: Hueffer, pp. 327–30, 334, 337, 442 (list), the wallpainting repr. op. p. 339.

Lent by the City Art Gallery, Carlisle.

45 The Romans Building the Fort of Mancenion, A.D. 60

Oil on canvas, 29½×64 in.

SIGNED AND DATED: *FMB* (monogram) *79–90*

The Foundation of Manchester in the time of Agricola; the background represents the river Medlock and forests in November. A centurion holds the plan of the city while his general gives orders; legionaries do the mason's work with Britons acting as labourers; the general's wife, her hair dyed yellow to indicate the luxury of Roman living even in a camp, visits the site with her son, who mischievously aims a kick at a Nubian slave.

Quarter-size study undertaken instead of a full-size cartoon. It was begun at Fitzroy Square in 1879 in monochrome with sufficient colour added to give a general impression of the intended effect, and taken up and finished on 20 September 1880.

COLL: Henry Boddington; purchased by Aberdeen Art Gallery, 1939.

EXH: Grafton Galleries, 1897 (12); Whitechapel, 1901 (313); Leicester Galleries, 1909 (22); Manchester, 1911 (69).

REF: Hueffer, pp. 337–9, 442 (list), the wallpainting repr. op. p. 338.

Lent by the City Art Gallery, Aberdeen.

46 The Establishment of the Flemish Weavers in Manchester, A.D. 1363

Oil and watercolour on panel, 10¾×22 in.

SIGNED AND DATED: *FMB* (monogram) *88*

Philippa of Hainault, Queen of Edward III, who is said to have advised the introduction of Flemish weavers into England, making her yearly visit to them; the time is spring and she and her ladies have been in the woods maying; a Fleming exhibits a piece of cloth to her, others weave before their hut and children and burghers look on.

Hueffer states that the cartoon was carried out between May and September 1881. The wallpainting was begun in September and finished on 27 March 1882. The present picture appears to have been this first design which was taken up and completed later.

COLL: Benjamin Armitage; F. Hindley Smith by 1911; G. Beaston Blair, who bequeathed it to Manchester, 1941.

EXH: Manchester, 1911 (81); Lancaster, 1951.

REF: Hueffer, pp. 349, 352–3, 443 (list).

Lent by the City Art Gallery, Manchester.

STAINED GLASS

47 The Death of Sir Tristram

Stained glass panel, 30½×24 in.

INSCRIBED: *How Sir Tristam & King Mark were made at one again by King Arthurs means, & how nevertheless King Mark / slew Sir Tristam by treachery as he sat harping to La Belle Isoude & Isoude died the third day after*

The firm of Morris, Marshall, Faulker and Company, founded by William Morris, D. G. Rossetti, Ford Madox Brown, etc., in 1861 had the production of stained glass for church and secular purposes as one of the chief aims of its early years. In 1862 the firm was commissioned by Walter Dunlop to design a series of windows for his house at Harden Grange, near Burnley. The subject was taken from the story of Tristram and Iseult in Malory's *Morte d'Arthur* and thirteen stained glass panels were produced from designs by William Morris, D. G. Rossetti, Edward Burne-Jones, Val Prinsep, Arthur Hughes and Ford Madox Brown. All are now at Bradford Art Gallery. Madox Brown's design, inspired like the rest by mediaeval missal illumination and intentionally without light and shade, had deliberate exaggeration, almost towards caricature, of the characterization and attitudes.

A drawing for the composition, dated 1862, is in the Fitzwilliam Museum (24⅛×22⅝ in.); a watercolour sketch is in the Cecil Higgins Art Gallery, Bedford (4⅛×3¾ in.); an oil painting of 1864, commissioned by George Rae, is now at Birmingham (25⅛×23 in.).

COLL: Purchased by Bradford Art Gallery, 1917.

REF: Hueffer, pp. 200, 440, 445; *The Studio*, Vol. 72, November 1917, repr. p. 72; Bradford, *Catalogue of Pictures and Works of Art*, 1924, pp. 66–68 (repr.).

Lent by the City Art Gallery and Museums, Bradford.

DRAWINGS AND PRINTS

48 Sterne and Maria

Pen and ink, watercolour and body colour, 22⅛×17¼ in.

SIGNED AND DATED: *Ford M. Brown, Paris 42*

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: Grafton Galleries, 1897 (175).

Lent by the City Museum and Art Gallery, Birmingham.

49 The Parting of Cordelia and her Sisters

Pen and ink over faint pencil on tracing paper, 8⅛×11½ in.

SIGNED AND DATED: *Ford M. Brown Paris /44*

King Lear, Act 1, scene i. One of a series of sixteen designs for *King Lear* executed in Paris in 1844, and now in the Whitworth Art Gallery. Some early pencil sketches are at Birmingham. This drawing was adapted for an etching in the third number of the Pre-Raphaelite magazine *The Germ*, March 1850, where it illustrates the poem *Cordelia* by William Rossetti. An oil sketch, No. 30, was also evolved from this composition.

COLL: J. R. Holliday before 1905, and bequeathed by him to the Whitworth, 1927.

EXH: Piccadilly, 1865 (54); Manchester, 1911; Whitworth, 1961, *Pre-Raphaelite Paintings, Drawings and Book Illustration* (2).

REF: Hueffer, pp. 37, 74, 388, 434 (list).

Lent by the Whitworth Art Gallery, University of Manchester.

CHAUCER AT THE COURT OF EDWARD III

Nos. 50–53.

50 The Seeds and Fruits of English Poetry

Pencil, 13⅜×19⅞ in.

SIGNED AND DATED: *Ford M. Brown /Roma 45*

Study for the original triptych design for *Chaucer* (No. 11). The wings are in reverse to the oil sketch, No. 12, and various differences appear in the arrangement of the figures.

COLL: Perhaps the study intended for J. E. Millais, but later sold by the artist to White,

1855 (£8); H. Rathbone by 1911; Anon. sale Christie's 23 October 1953 (131) bt. Brown; purchased from the Leicester Galleries by the Cecil Higgins Art Gallery, 1957.

EXH: Manchester, 1911 (118); Tate Gallery, 1913 (60); Victoria Art Gallery, Bath, 1931.

REF: *P.R.D. & L.*, p. 65, 185.

Lent by the Cecil Higgins Art Gallery, Bedford.

51 Design for the centre compartment

Pencil, $12\frac{7}{8} \times 9\frac{1}{4}$ in.

SIGNED AND DATED: *Ford M. Brown / Rome 45*

52 Study for the hood of the jester

Pencil, $9\frac{5}{16} \times 6\frac{7}{8}$ in.

SIGNED AND DATED: *Ford. M. Brown London 47*

53 Study for the drapery of the cardinal

Black chalk, $11\frac{5}{8} \times 6\frac{15}{16}$ in.

SIGNED AND DATED: *Ford M. Brown London 47*

The composition shows differences in the arrangement of the figures.

The jester and the cardinal are studies for the final composition.

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

REF: No. 52, *P.R.D. & L.*, pp. 71–72; Birmingham, *Catalogue of Drawings*, 1930, pp. 31 *ff*, (681/06, 778/06, 780/06); No. 51 repr. Hueffer, after p. 447, and K. Andrews, *The Nazarenes*, 1964, pl. 12b.

Nos. 51–53 lent by the City Museum and Art Gallery, Birmingham.

WYCLIFFE READING HIS TRANSLATION OF THE BIBLE.

Nos. 54–59.

54 Study for the head of Wycliffe

Pencil, $5\frac{9}{16} \times 5$ in.

SIGNED, DATED AND INSCRIBED: *London / Ford M. Brown 1847*

55 Study for the figure of Wycliffe

Black chalk, 14×8 in.

SIGNED AND DATED: *Ford M. Brown 1847*

56 Nude study for the figure of Wycliffe

Pencil, $9\frac{13}{16} \times 3\frac{11}{16}$ in.

57 Nude study for the figure of John of Gaunt, and for a hand clasping a chained book

Pencil, black chalk, $9\frac{7}{16} \times 6\frac{13}{16}$ in.

INSCRIBED: *London*

58 Study for the figure of John of Gaunt, and for the left hand of Chaucer.

Pencil and black chalk, $9\frac{3}{8} \times 6\frac{3}{4}$ in.

SIGNED, DATED AND INSCRIBED: (*London*) *F. M. Brown 47*

59 Study for the half-length figure of a Monk, representing Catholic Faith

Black chalk, heightened with pen and ink, on squared paper, circular, $10\frac{1}{8}$ in. diam.

SIGNED, DATED AND INSCRIBED: *Ford M. Brown 1848 London*

No. 54 is a study of 'Old Coulton' used for the final painting (No. 15) after attempts from two other models, Krone and Mrs. Yates.

No. 59 is a study for the medallion in the left spandrel. In his diary of 28 February 1848 the artist noted his new design for the figure of Protestant Faith and added, 'After dinner composed the other figure, of the Romish Faith; a figure holding a chained-up bible and a torch, with a hood (like the penitents at Catholic funerals) showing only the eyes, with burning fagots and a wheel of fortune for accessories . . .' This idea he modified to a chained bible and a crucifix.

The study of a girl for Protestant Faith is also at Birmingham.

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: No. 59, probably Grafton Galleries, 1897 (184).

REF: No. 54 repr. Hueffer after p. 447, *P.R.D. & L.*, pp. 90–91; No. 59, *P.R.D. & L.*, p. 87; Birmingham, *Catalogue of Drawings*, 1939, pp. 39–41, (670/06, 699/06, 730/06, 726/06, 725/06, 703/06).

Nos. 54–59 lent by the City Museum and Art Gallery, Birmingham.

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60 Study of a Mother and Child

Black and white chalk, $11\frac{7}{8} \times 7\frac{15}{16}$ in.

SIGNED AND DATED: *Ford M. Brown London 48*

A study for No. 19. A further study of the heads is also at Birmingham (679/06).

In his diary for 13 October 1848 the artist wrote, 'Sent for Mrs. Ashley and child, and began a sketch of them for a little picture of a mother and child'.

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: Probably Grafton Galleries, 1897 (189); Tate Gallery, 1911–12 (8).

REF: *P.R.D. & L.*, p. 96; Birmingham, *Catalogue of Drawings*, 1939, p. 45 (678/06), repr. p. 428.

Lent by the City Museum and Art Gallery, Birmingham.

61 Emma Madox Brown (*Plate 8*)

Black chalk, $4\frac{1}{16} \times 3\frac{7}{8}$ in.

SIGNED, DATED AND INSCRIBED: *F.M.B. Xmas / 48*

Portrait of the artist's second wife Emma Hill, daughter of a Herefordshire farmer, whom he married *c.* 1848 when she was fifteen. She was the model in several of his pictures, in particular *The Last of England* (Nos. 29 and 72). This study may have been used for the head of Cordelia in *Lear and Cordelia* (No. 20). A portrait of her in later life is No. 43. She died in 1890.

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: Tate Gallery, 1911–12 (33).

REF: Hueffer, pp. 59–60, repr. p. 61; Birmingham, *Catalogue of Drawings*, 1939, p. 48 (789/06).

Lent by the City Museum and Art Gallery, Birmingham.

62 Ford Madox Brown (*Plate 9*)

Crayon, 10×9 in.

SIGNED, DATED AND INSCRIBED: *Ford Madox Brown aetat 29 / Sept. 1850 / retouched Oct./53*

COLL: W. M. Rossetti, and thence by descent.

EXH: Venice Bienniale, 1954.

REF: Hueffer, repr. op. p. 67.

Lent by the Rt. Hon. Sir Frank Soskice, P.C., M.P.

63 The Pretty Baa Lambs

Pencil and crayon, arched top, $8\frac{1}{2} \times 7$ in.

Study from Emma and Cathy Madox Brown for No. 21.

COLL: W. M. Rossetti, and thence by descent.

EXH: Manchester, 1911 (105).

Lent by the Rt. Hon. Sir Frank Soskice, P.C., M.P.

64 Jesus Washing Peter's Feet

Pencil, $6\frac{3}{4} \times 7\frac{7}{8}$ in.

SIGNED AND DATED: *F.M.B. 52*

A sketch for No. 23, showing the figures of Christ, Peter and John with the rest of the composition indicated. Another slight sketch is reproduced in W. M. Rossetti; *Pre-Raphaelite Diaries & Letters*, 1900, op. p. 110.

COLL: J. R. Holliday, who bequeathed it to the Tate Gallery, 1927.

Lent by the Tate Gallery.

WORK

Nos. 65–70.

65 Study of the Rev. F. D. Maurice and Thomas Carlyle

Pencil, $32\frac{3}{4} \times 17\frac{1}{4}$ in.

The two figures introduced into *Work* (No. 25), to symbolize the 'brain-workers'. Maurice gave two short sittings during January 1858 for this cartoon, but photographs also seem to have been employed. Carlyle's head is only lightly indicated and the artist had apparently already designed him with a sardonic grimacing expression before Carlyle actually sat for photographs to be used for the picture. A pencil study of him was at one time in the Birmingham collection where there is a copy of the photograph used for the picture.

In the top left of No. 65 appears a sketch for the policeman and the orange woman, who appear at the extreme right of the picture behind Maurice and Carlyle.

COLL: Harold Rathbone in 1911; purchased from Messrs. E. Howell by Manchester, 1922.

EXH: Manchester, 1911 (24); Hampstead, 1945–46, *Hampstead Artists Past and Present*; Whitworth Art Gallery, 1961, *Pre-Raphaelite Paintings, Drawings & Book Illustrations* (21).

REF: Hueffer, pp. 112, 155, 163–5.

Lent by the City Art Gallery, Manchester.

66 Slight sketch for the old woman carrying sandwich boards

Pencil, $4\frac{7}{8} \times 6\frac{7}{8}$ in.

SIGNED, DATED AND INSCRIBED: *F.M.B. 1855/ /For Work*

COLL: Edmund Houghton, who presented it to the Tate Gallery, 1898.

REF: Tate Gallery, *Catalogue British School*, 1924, p. 34, No. 2411.

Lent by the Tate Gallery.

67 Study of a greyhound

Pencil, outlined on reverse in red chalk for transfer, $5\frac{7}{8} \times 15\frac{3}{8}$ in.

COLL: Edmund Houghton, from the artist; Sir Charles Holroyd; Michael Holroyd; Ian Robertson.

Lent by Ian Robertson, Esq.

68 Study of lady in bonnet

Pencil, 7×5 in.

INSCRIBED: *Emma / / to Cathy F.M.B.*

69 Study of baby for centre group

Pencil and crayon, oval, $4\frac{3}{4} \times 3\frac{7}{8}$ in.

Portraits of Emma Madox Brown and Arthur Gabriel Madox Brown (d. 1857).

COLL: Catherine Hueffer, daughter of the artist, and thence by descent.

REF: Hueffer, p. 152.

Nos. 68 and 69 lent by the Rt. Hon. Sir Frank Soskice, P.C., M.P.

70 Work

Watercolour, arched top, $7\frac{3}{4} \times 11\frac{1}{8}$ in.

SIGNED: *F M B* (monogram).

A letter from the artist dated 12 June 1890 to a Mr. Scott (C. P. Scott?), now at Manchester Art Gallery, states that this watercolour was painted in 1864 and based on the pen and ink sketch of 1852. He sold it to a Bond Street dealer, Crofts, for £40. Crofts died shortly afterwards and the watercolour was lost track of. It was not really a first idea. On the other hand, in the 1865 catalogue, he describes it as a 'First sketch. . . designed in 1852. Coloured at intervals later.' The pen and ink sketch designed in 1852 and continued at intervals during the 1850's, was apparently acquired by T. E. Plint; it is untraced. A slight pencil sketch, reproduced by Hueffer (after p. 447), is also untraced.

No. 70 shows various differences from the finished picture which are apparent also in the pencil sketch noted above: in particular the beggar at the left, here shown with top hat and checked coat and holding a poodle, in the final version appears as a flower-seller; the single meditating figure at the right was replaced by studies of Carlyle and Maurice.

COLL: Sold to Robert Crofts, 1864 (£40), his in 1865; purchased from J. J. Wroe by Manchester, 1893.

EXH: Piccadilly, 1865 (47); Hampstead, 1928, *Hampstead Artists* (10); Hampstead, 1945–46, *Hampstead Artists Past and Present*; Manchester, 1948 (5).

Lent by the City Art Gallery, Manchester.

THE LAST OF ENGLAND

Nos. 71–72.

71 Study for the composition

Pencil, oval, $16\frac{11}{16} \times 14\frac{15}{16}$ in.

SIGNED AND DATED: *F. MADOX BROWN 1852*

Designed in the winter of 1852, and probably retouched in 1854–55. The ship's boat is inscribed 'White Horse Lin[e] Australi[a]' (in the painting this is called 'Eldorado'). The drawing lacks some details in the painting (No. 29), where a child in the left background, a veil over the umbrella, cabbages on the rail, and a different shawl are introduced. In his diary for 20 September 1854, the artist wrote, 'Settled that I would paint the woman in Emma's shepherd-plaid shawl, instead of the large blue-and-green plaid, as in the sketch. This is a serious affair settled, which has caused me much perplexity.' The watercolour study made at the same time as No. 71, and formerly in the collection of B. G. Windus, is untraced.

COLL: This or No. 72 below may have been in the B. G. Windus sale Christie's, 14 February 1868 (205) bt. Rowbottom; ?Frederick Shields; Harold Rathbone by 1897, and said to be from the artist's sale, 1894; C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: Perhaps Piccadilly, 1865 (71); Arts Council, Cambridge, 1953; Swansea and Aberystwyth, 1955, *Some Pre-Raphaelite Paintings and Drawings*; Midlands Federation of Museums, 1958, *English Eye I* (4).

REF: Hueffer, pp. 82, 438 (list); *P.R.D. & L.*, pp. 112, 130, 185, 193–4; Birmingham, *Catalogue of Drawings*, 1939, p. 42 (795/06) and repr.

Lent by the City Museum and Art Gallery, Birmingham.

72 Study of the Head of Mrs. Ford Madox Brown for the female emigrant

Black chalk, 6¼×7 in.

SIGNED AND DATED: *F M B* (monogram) *Decr.52*

COLL: See No. 71 above; C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

EXH: Royal Academy, 1934, *British Art* (1251); Bucharest, 1935–36 (37); Vienna, 1936; Prague, 1936; Birmingham, 1947 (134); Arts Council, Cambridge, 1953; Royal Academy, 1956–57, *British Portraits* (738) repr.

REF: Hueffer, repr. after p. 447; *P.R.D. & L.*, pp. 124, 175; Birmingham, *Catalogue of Drawings*, 1939, p. 42 (791/06).

Lent by the City Museum and Art Gallery, Birmingham.

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73 Windermere

Lithograph, 4⅞×11¼ in.

Dating from 1853 and based on the original study (see No. 18).

COLL: W. M. Rossetti, and thence by descent.

EXH: Whitechapel, 1905 (205a); Manchester, 1911 (97).

REF: Hueffer, p. 92; *P.R.D. & L.*, p. 114.

Lent by Mrs. Roderic O'Conor.

74 Windermere

Lithograph, coloured in watercolour and bodycolour, 4⅛×11 in.

Apparently a copy of the lithograph of 1853, coloured by the artist in 1858 and given to John Marshall. A label on the back reads *Windermere, a storm. 1875.*

COLL: Given to John Marshall; Mrs. J. Marshall in 1911; Gordon and Emily Bottomly bequest to Carlisle, 1949.

EXH: Grafton Galleries, 1897 (14); Whitechapel, 1905 (455); Manchester, 1911 (100).

REF: Hueffer, pp. 92, 155.

Lent by the City Art Gallery, Carlisle.

CROMWELL ON HIS FARM

Nos. 75, 76.

75 St. Ives An. Dom. 1635

Pastel, watercolour and bodycolour, with pen and ink and slight surface scratching, arched top, 13⅛×9¾ in.

SIGNED AND DATED: *F.Madox Brown 1853–56–74*

The subject was probably suggested by Carlyle's *Oliver Cromwell's Letters and Speeches*, 2nd Edition, 1846, which the artist read. It shows Cromwell during the period of his retirement from the political scene 1631–36, before the outbreak of the Civil War. In the 1865 catalogue Madox Brown stated that '. . . the farmer is intended to foreshadow the king, and everything is significant or emblematic. . . '.

This picture was probably done largely in 1856 when Madox Brown visited St. Ives, in the Fen country to study the site where the incident is supposed to take place. It appears to be the only study made at this time although references to its medium are confusing. A large picture of the subject was at last commissioned in 1872 (No. 42) and the artist then altered this study. In a letter to John Seddon dated 12 May 1874, stuck on the back of the picture, he wrote, '. . . If you look you will see that I have worked at the farmer & taken some of the louder colour out of it which I found offensive for my present task—& I have added a date to it—that of the present year—74'.

COLL: Apparently the study given to John Seddon, in the mid 1850's in exchange for *Lear and Cordelia*, and his in 1897; Henry Boddington by 1911; purchased from his Executors by the Whitworth Art Gallery, 1925.

EXH: Probably Liverpool Academy, 1857 (505), as *St. Ives*. . , Hogarth Club, 1858, R.S.A., 1861 (680), Piccadilly, 1865 (20), and Grafton Galleries, 1897 (68); Leicester Galleries, 1909 (7); Manchester, 1911 (72 or 80); Bath, 1913 (55); Tate Gallery, 1913 (8); Port Sunlight, 1948 (22); Arts Council, 1960, *Drawings and Watercolours from the Whitworth Art Gallery* (17); Whitworth, 1961, *Pre-Raphaelite Paintings, Drawings and Book Illustrations* (17).

REF: Hueffer, pp. 94, 97, 107, 116, 122, 126–8, 159, 439 (listed as an oil).

Lent by the Whitworth Art Gallery, University of Manchester.

76 St. Ives An. Dom. 1635

Pencil, 5¾×3⅞ in.

INSCRIBED: *First sketch for Cromwell*

COLL: J. R. Holliday, who bequeathed it to the Tate Gallery, 1927.

Lent by the Tate Gallery.

THE PRISONER OF CHILLON
Nos. 77, 78.

77 Sketch for the composition

Pencil, $5\frac{1}{2} \times 4\frac{1}{8}$ in.

78 Study for the Corpse of the Dead Prisoner

Pencil, $6\frac{1}{2} \times 11$ in.

SIGNED AND INSCRIBED: *F.M.B. University Hospital/Study for the prisoner of/Chillon from Corpse. F.M.B.*

Studies for an illustration to Byron's poem, for an engraving executed by Dalziel for R.E.A. Willmott's, *Poets of the Nineteenth Century*, 1857. The entry in the artist's diary for 13 March 1856 reads, 'Out shopping; then to University Hospital to ask John Marshall about a body. He got me one that will just do. It was in the vault under the dissecting room. When I saw it first, what with the dim light, the brown and parchment-like appearance of it, and the shaven head, I took it for a wooden imitation of the thing. Often as I have seen horrors, I really did not remember how hideous the shell of a poor creature may remain when the spirit is fled. Yet we both, in our joy at the attainment of what we sought, declared it to be lovely, and a splendid corpse.'

A drawing of the same date is in the British Museum and a watercolour of 1858 ($5 \times 3\frac{3}{4}$ in.) was formerly in the Plint and Leathart collections.

COLL: J. R. Holliday, who bequeathed them to Birmingham, 1927.

REF: Hueffer, pp. 118–19, 439; Birmingham, *Catalogue of Drawings*, 1939, p. 42 (353/27, 352/27).

Lent by the City Museum and Art Gallery, Birmingham.

79 Stages of Cruelty

Black chalk, $12\frac{11}{16} \times 10\frac{11}{16}$ in.

SIGNED AND DATED: *F.M.B. 57*

A study of Cathy Madox Brown for the child in No. 34.

COLL: A. E. Anderson, who presented it to Birmingham, 1922.

EXH: Bournemouth, 1951, *Paintings and drawings by the Pre-Raphaelites and their followers* (104); Swansea and Aberystwyth, 1955, *Some Pre-Raphaelite Paintings and Drawings* (8).

REF: Hueffer, pp. 113, repr. op. p. 131; Birmingham, *Catalogue of Drawings*, 1939, p. 43 (18/22).

Lent by the City Museum and Art Gallery, Birmingham.

80, 81 Walton-on-the-Naze

Pencil, each 5×7 in.

SIGNED, DATED AND INSCRIBED: *F.M.B. 1854/ Walton on the Naze*

Studies for No. 36.

COLL: Mrs. H. Angeli; John Bryson.

Lent by John Bryson, Esq.

82 King René's Honeymoon: Architecture

Pen and wash, $17\frac{1}{4} \times 12\frac{1}{4}$ in.

SIGNED AND DATED: *F.M.B.* (monogram) *61*

Study for a panel of a cabinet designed for himself by J. P. Seddon, the architect, in 1861 and executed by Morris, Marshall, Faulkner and Company, and now in the Victoria and Albert Museum. Four panels on the front illustrate imaginary incidents in the honeymoon of King René as recounted in Walter Scott's *Anna von Geierstein*: architecture by Ford Madox Brown, painting and sculpture by Edward Burne-Jones, and music by D. G. Rossetti, with backgrounds painted by William Morris. The cabinet was exhibited at the International Exhibition of 1862.

Ford Madox Brown repeated his design several times: a watercolour sketch of 1863–64 belonged to H. Wilkinson; a further watercolour dated 1864 later belonging to W. Coltart, is now in the Tate Gallery ($10\frac{1}{4} \times 6\frac{3}{4}$ in.), where is also a tracing of the same size; an oil painting of 1864 (21×14 in.) belonging to T. H. Trist; two other cartoons, perhaps after his work, of the same size as No. 82 are in the British Museum and the Ashmolean Museum.

COLL: J. R. Holliday, who bequeathed it to Birmingham, 1927.

EXH: Aberystwyth, National Library of Wales, 1956 (42).

REF: Hueffer, p. 440; J. P. Seddon, *King René's Honeymoon Cabinet*, 1898; Birmingham, *Catalogue of Drawings*, 1939, p. 44 (351/27); Victoria and Albert Museum, *Catalogue of an Exhibition of Victorian and Edwardian Decorative Arts*, 1952, p. 41.

Lent by the City Museum and Art Gallery, Birmingham.

83 Seven designs for the panels of a bookcase

Pen and sepia ink, with traces of pencil, each in curved rectangle:

Nos. 1, 2, 6 and 7: 5×5 in.; Nos. 3 and 5: $5\frac{1}{2}\times9$ in.; No. 4. $8\frac{11}{16}\times8\frac{1}{16}$ in. Nos. 1, 3, 4, and 5 inscribed with the artist's name or initials on the back.

The original designs for the panels of a bookcase, decorated by Madox Brown for Morris, Marshall, Faulkner and Company. The panels, according to the artist, were to depict the life of an English family from 1810 to 1860. The subjects are: 1. The Proposal, 1809; 2. The Departure for the Peninsula, 1812; 3. The Charge, 1815; 4. The Gazette; 5. Wounded, 1815; 6. The Return, 1816; 7. The Story of the Battle (to his grand-daughter) in 1860 (the drawing described 1862).

The bookcase, evidently characteristic of the Firm's early work and 'mediaeval' in style, was finished in black with amber curtains and the panels executed by Madox Brown in outline on a gilt ground. It was exhibited at the International Exhibition of 1862 and again at the artist's exhibition in 1865. In 1898 it apparently belonged to P. P. Marshall but is since lost. A sketch dating from 1864 from the design for *The Story of the Battle* and intended for a large picture, belongs to the Leathart family.

COLL: C. Fairfax Murray, who presented it to the Fitzwilliam Museum, 1915.

EXH: Grafton Galleries, 1897 (185), six designs; Leicester Galleries, 1909 (42).

REF: *The Building News*, 8 August 1862, p. 99; Catalogue of the artist's 1865 exhibition, No. 98; *The Artist*, May 1898.

Lent by the Fitzwilliam Museum, University of Cambridge.

84 Christ raising Peter from the Sea

Pencil and wash, 32×26 in.

Cartoon for stained glass for Morris, Marshall, Faulkner and Company. Madox Brown first designed a cartoon for stained glass in 1856 for Messrs. Powell but his major work in this field was for the Morris Firm for whom he made a large number of vigorous designs between 1861 and 1874. The present subject is listed by Hueffer under 1864 with a companion, *Christ watching the Disciples labouring at the Oar*. They were carried out as stained glass windows at St. Mary and All Saints, Sculthorpe, Norfolk, in 1865 and used again at Llandaff Cathedral in 1874.

COLL: By descent to the present owner.

EXH: Piccadilly, 1865 (94).

REF: Hueffer, pp. 199, 446 (list); information from A. C. Sewter, Esq.

Lent by Mrs. Roderic O'Conor.

85, 86 Elijah and the Widow's Son

Pen and ink, 10×6½ in.

Wood engraving, $9\times5\frac{7}{8}$ in.

Illustrating I *Kings* xvii. 23. The artist's design of 1864 and the engraving after it for *Dalziels' Bible Gallery*. He made two other designs for this project in the early 1860's, *Ehud and Eglon* and *Jacob and Joseph's Coat* (see No. 87). The volume of illustrations, without the text, was finally published only in 1881, with contributions from Holman Hunt, Burne-Jones, Frederick Leighton and other of the artist's contemporaries.

Madox Brown made a small watercolour of the present subject in 1864, which is untraced; a version in oil of the same year, for J. H. Trist of Brighton, is now at Birmingham ($20\frac{3}{4}\times13\frac{1}{2}$ in.); a larger version in watercolour of 1868 for Craven of Manchester is now in the Victoria and Albert Museum ($37\times23\frac{3}{4}$ in.); and a pencil sketch is in the British Museum ($9\frac{3}{4}\times5\frac{7}{8}$ in.).

COLL: Purchased from Messrs. Dalziel by the Victoria and Albert Museum, 1893.

EXH: Piccadilly, 1865 (68).

REF: Hueffer, pp. 197, 201–2, 440.

Lent by the Victoria and Albert Museum.

87 The Coat of Many Colours

Pencil, the sheet $15\frac{11}{16}\times16\frac{11}{16}$ in., the study $8\frac{1}{8}\times7\frac{7}{8}$ in.

SIGNED AND DATED: *F.M.B. 1855*

A sketch used for an illustration to *Dalziels' Bible Gallery*. It seems likely actually to date from *c.* 1863 when the artist was making his design for the engraving. The finished pen-and-ink drawing, of the same size, which belonged to Messrs. Dalziel is now in the British Museum. No. 40 is an oil version of the subject.

COLL: C. Fairfax Murray; presented by subscribers to Birmingham, 1906.

REF: Birmingham, *Catalogue of Drawings*, 1939, p. 43 (788/06).

Lent by the City Museum and Art Gallery, Birmingham.

88 The Finding of Don Juan by Haidée

Pencil and black chalk, 10¾×11½ in.

In 1869 the artist designed several illustrations for Moxon's edition of *Byron*, for which William Rossetti was editor. These were for Jacob Foscari, Childe Harold, Sardanapalus, the Corsair's Return, The Dream (Byron and Mary Chaworth), and the present subject, which illustrates Canto II, 112 of *Don Juan*. He subsequently carried most of these out as paintings.

This study is almost identical with the illustration. It differs only slightly from the large versions of the subject, of which what is probably the original watercolour commissioned by Craven of Manchester in May 1869 is now in the National Gallery of Victoria, Melbourne (19×23 in.); a further watercolour, also apparently at one time in Craven's collection and later belonging to Miss Matilde Blind, is now in the Museum of Modern Art, Paris (45×75 in., dated '78); and an oil version commissioned by Frederick Leyland is at Birmingham (66¾×83½ in., dated '72).

COLL: Purchased by the Whitworth Art Gallery, 1921.

EXH: (?) Grafton Galleries, 1897 (135); Port Sunlight, 1948 (19).

REF: Hueffer, pp. 245–6, 272, 281, 441; unpublished letter from F. M. Brown to Ald. E. R. Rathbone, 30 June 1882 (Liverpool Public Libraries); Catalogue of Australian exhibition 1962, *Pre-Raphaelite Art*, No. 10.

Lent by the Whitworth Art Gallery, University of Manchester.

89 Lucy Madox Rossetti and her daughter Olivia

Pastel, 40×34 in.

SIGNED AND DATED: *F.M.B. 76*

Lucy Madox Brown, eldest daughter of the artist and wife of William Michael Rossetti, with her daughter.

COLL: W. M. Rossetti, and thence by descent.

REF: Hueffer, pp. 307 (repr.), 442 (list).

Lent by Mrs. Roderic O'Conor.

List of Lenders

Aberdeen Art Gallery, 45

Mrs. Helen Rossetti Angeli, 7

Bedford, Cecil Higgins Art Gallery, 50

Birmingham, City Museum and Art Gallery, 21, 27–29, 36, 48, 51–61, 71, 72, 77–79, 82, 87

Bradford Art Gallery and Museums, 15, 47

John Bryson, Esq., 80, 81

Cambridge, Fitzwilliam Museum, 41, 83

Carlisle Art Gallery, 44, 74

Miss S. Crawshay, 14

Mrs. Imogen Rossetti Dennis, 9, 10

Barbara, Lady Freyberg, G.B.E., 24

John Gillum, Esq., 33

Charles Handley-Read, Esq., 30

Liverpool, Walker Art Gallery, 40

London: Tate Gallery, 20, 23, 31, 32, 64, 66, 76
Victoria and Albert Museum, 85, 86

Manchester: City Art Gallery, 2, 4–6, 8, 13, 16, 25, 26, 34, 37, 46, 65, 70
Whitworth Art Gallery, 3, 49, 75, 88

National Trust (Wightwick Manor), 19, 35

Mrs. Roderic O'Conor, 1, 17, 73, 84, 89

Oxford, Ashmolean Museum, 12, 22

Port Sunlight, Lady Lever Art Gallery, 18, 42

Mrs. T. H. Leathart, 39

Mrs. Lois Rae, 38

Ian Robertson, Esq., 67

Rt. Hon. Sir Frank Soskice, P.C., M.P., 43, 62, 63, 68, 69

Sydney Art Gallery, Australia, 11